The Treatise Committee for Christopher Stephen Ahlman Certifies that this is the approved version of the following treatise:

The Compositional Nature and Performance Practice of the *Grave* of Johann Sebastian Bach's *Toccata in C*, BWV 564

Committee:

Luisa Nardini, Supervisor

Gerre E. Hancock, Co-Supervisor

Judith E. Hancock

Guido Olivieri

A. D. Renner

Cinzia Russi

The Compositional Nature and Performance Practice of the *Grave* of Johann Sebastian Bach's *Toccata in C*, BWV 564

by

Christopher Stephen Ahlman, B.A.; M.Div.; M.S.M.

Treatise

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Dedication

This work is dedicated to my wife and son, who have endured so much during our time in Austin. I am enormously grateful to them for their love, support, and patience, even in the midst of an unfairly challenging time.

Acknowledgements

I acknowledge and thank the members of my doctoral Treatise committee for their support and willingness to work with me on my chosen topic, especially Dr. Luisa Nardini, Supervisor, and Prof. Gerre E. Hancock, Co-Supervisor. I also express gratitude to all those who have contributed to my musical education in many and various ways, particularly piano instructors Mr. Stephen W. Hoelter, Ms. Jeanelle A. Mooney, and Ms. Tamara Riley Wyman; organ instructors Dr. Craig J. Cramer, Prof. Gerre E. Hancock, Prof. Judith E. Hancock, Ms. Carol Jarman, Mr. Jack Levick, and Dr. Charles W. Ore; voice instructors Prof. James Hardin and Prof. Walter Ginter; ensemble directors Rev. Henry V. Gerike, Dr. Kurt E. von Kampen, Dr. William Kuhn, Prof. Kathleen Ohlman, and Dr. Gail L. Walton; musicology instructors Dr. Elliott M. Antokoletz, Dr. Alexander Blachly, Dr. Mary Frandsen, Dr. Joseph Herl, Dr. Luisa Nardini, Dr. Guido Olivieri, and Dr. Michael Tusa; theory instructors Dr. Theodore Beck, Dr. James Buhler, Prof. John Dorn, Dr. Kurt E. von Kampen, and Prof. Thaddeus Meyer; church music instructors Dr. David P. Held and Dr. Joseph Herl; and conducting instructor Prof. Daniel Stowe. Most especially, I thank my parents for their initial and ongoing encouragement and support in my musical pursuits, and for their love for me as their son.

The Compositional Nature and Performance Practice of the *Grave* of Johann Sebastian Bach's *Toccata in C*, BWV 564

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Christopher Stephen Ahlman, D.M.A.

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Supervisors: Luisa Nardini and Gerre E. Hancock

The compositional peculiarities of the *Grave* of Johann Sebastian Bach's *Toccata in C*, BWV 564 make authoritative performance practice of the same quite difficult. Often, disparate solutions concerning the performance practice thereof, primarily those that concern registration and interpretation of the work, result. Upon discussing the resemblance of BWV 564 in its entirety with that of the genre of the Italian concerto, I assess the precise nature of Italian concerto influence upon the work, assigning primary compositional influence to Tomaso Albinoni, specifically via Johann Gottfried Walther's transcription of *Concerto IV* of Albinoni's *Concerto a cinque*, Op. 2 of 1700, effectively placing such influence prior to Bach's c. 1713-1714 encounter with the concerted works of Antonio Vivaldi and thus assigning Bach's composition of the work to his initial years as court organist and chamber musician at the Weimar ducal chapel. I also assess the resemblance of the sectional character of BWV 564 with that of the early Baroque

multisectional *Praeludium*, exemplified in Dieterich Buxtehude's *Praeludium in A*, BuxWV 151, ultimately to assert the rhetorical orientation of BWV 564 and to raise the registration implications thereof. Given the numerous renovations to the Compenius organ in the Weimar ducal chapel that occurred before, during, and after Bach's tenure as court organist and chamber musician, I set forth a likely specification set for the Compenius organ of the Weimar ducal chapel during the initial years of Bach's first appointment at Weimar. With the compositional timeframe and physical conditions reasonably established, and on account of both the accompanimental textures and musical idiomatic allusions present in the movement, I advance not only a one-manual performance practice of the *Adagio* of BWV 564 in its entirety but also a single general registration scheme resonant with *continuo* performance practices that were contemporaneous with the composition of the work.

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Chapter 1: *Compositional Overview*

Studies on the *Toccata in C*, BWV 564 (hereafter "BWV 564") have long recognized the overall compositional nature and structure of the work as being that of the Italian concerto. Philipp Spitta viewed BWV 564 as being "three independent movements on the model of the Italian concerto," yet asserts that the work in general, and the initial Toccata in particular, does not do injustice to the idiom of organ performance but rather is a "masterly adaptation of another class of artistic work."[1] Concerning the first movement of the work in particular, George Henderson Pro remarks that "[t]he influence of the Italian concerto principle upon Bach's writing . . . is strikingly clear."[2] Martin Geck recognizes the work's overall basic layout as that of the concerto—a tutti-solo principle, followed by a slow movement characteristic of an instrumental concerto, concluding with a fugue *concertante*—and sees such layout as symptomatic of the "principle of concertizing" that Bach absorbed and utilized in his compositions for organ during his Weimar period. In this respect, Geck sees BWV 564 as sharing the same broad compositional approach as that of the *Toccata et Fuga in d*, BWV 538 (as does Spitta[3]), and the *Praeludium in G*, BWV 541, albeit only entertaining that all three works

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[1] Philipp Spitta, *Johann Sebastian Bach: His Work and Influence on the Music of Germany, 1685-1750*, trans. Clara Bell and J.A. Fuller-Maitland (New York: Dover Publications, 1992), 1: 417-418.

[2] George Henderson Pro, "Bach's Toccata, Adagio, and Fugue in C Major for Organ, BWV 564: Its Heritage, Structure, and Significance" (doctoral dissertation, University of Missouri—Kansas City, 1971), 22.

[3] Spitta, *Johann Sebastian Bach*, 418.

were indeed composed during Bach's Weimar period.[4] More recently, having raised analogies of BWV 564 with the chamber sonata and the Buxtehudian cantata,[5] Peter Williams also recognizes resemblances in BWV 564 of the concerto model as well as to the "updated multisectional praeludium."[6]

Indeed, there is much in BWV 564 that resonates with the above studies concerning the work's concerto nature and structure, and in-depth analysis of the work confirms such an influence. In terms of overall structure, BWV 564 resembles the Italian concerto well. The work comprises three movements, the second and third of which are labeled with the descriptors *Adagio* and *Fuga*, respectively, a scheme that corresponds to the conventional fast—slow—fast scheme characteristic of the Italian concerto. While it is possible that the three sections were composed separately, only to be joined together at a later time, it appears most likely that BWV 564 was compositionally conceived as a complete work. With respect to manuscript evidence, while no autograph of the work has survived, Peter Williams notes that copyists themselves encountered the work as a single composition and manifested such an understanding of unity by means of the titles penned for the copy: S. G. Heder's c. 1719 copy is titled "Toccata ped: ex C"[7] along with the c.

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[4] Martin Geck, *Johann Sebastian Bach: Life and Work*, trans. John Hargraves (Orlando: Harcourt, Inc., 2006), 92-93.

[5] Peter Williams, *The Organ Music of J. S. Bach* (Cambridge: Cambridge University Press, 1980), 1: 208.

[6] Peter Williams, *The Organ Music of J. S. Bach*, 2nd ed. (Cambridge: Cambridge University Press, 2003), 151.

[7] *Partitur* 803, housed in the Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Musikabteilung. Perhaps on account of the approximate date of the manuscript, Williams entertains the notion that the Heder manuscript may be copied from the autograph itself.

1726/1727 manuscript partially copied by J. P. Kellner titled "Toccata ex C♮ pedaliter,"[8] with both manuscripts including the section headings "Adagio," "Grave," and "Fuga." Additionally, Williams notes that nothing from the manuscript tradition suggests that the *Fuga* was composed at an earlier time or that the *Adagio* is an addition to the work as a whole.[9] Additionally, the *Bach-Gesellschaft* presents BWV 564 as a single composition, having derived its edition of the work from the Kellner manuscript, and on the basis of this very manuscript, Schmieder, Pirro, and Hermann Keller all affirm the work's unified character.[10]

It is necessary to briefly discuss Williams' recognition of BWV 564 as an example of an "updated multisectional praeludium." The "updated multisectional praeludium" to which Williams refers and illustrates with Bach's tripartite *Fantasia in G*[11] is that of the *praeludium* compositional model of the early Baroque as manifest most maturely in the organ works of Dieterich Buxtehude (1637-1707). Concerning this resemblance, Williams references works that possess a tripartite structure. While it is true that BWV 564, in broad measure, possesses a multisectional nature in tripartite form, its multisectional nature is much more clearly demarcated than that of the *Fantasia in G*,

[8] *Partitur* 286, housed in the Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Musikabteilung.

[9] See Williams, *The Organ Music of J. S. Bach*, 2nd ed., 150.

[10] Pro, "*Bach's Toccata, Adagio, and Fugue in C Major for Organ*," 2; cf. Wolfgang Schmieder, *Thematisch-Systemisches Verzeichnis der Musikalischen Werke von Johann Sebastian Bach* (Leipzig: Breitkopf & Härtel, 1958), 427; cf. André Pirro, *Johann Sebastian Bach the Organist and His Works for the Organ*, trans. Wallace Goodrich (New York: G. Schirmer, 1902), 40; cf. Hermann Keller, *The Organ Works of Bach: A Contribution to Their History, Form, Interpretation, and Performance*, trans. Helen Hewitt (New York: C. F. Peters Corp., 1967), 98.

[11] Presumably, the *Fantasia in G*, BWV 572, also titled "*Pièce d'Orgue*."

which possesses a seamless transition between the first and second sections (see Figure 1.1), as well as a non-cadential transition between the second and third sections by means of a fully-diminished chord, followed by three pulses of rest, and an *acciaccatura* treatment beginning with the fully-diminished chord that concluded the second section (see Figure 1.2):

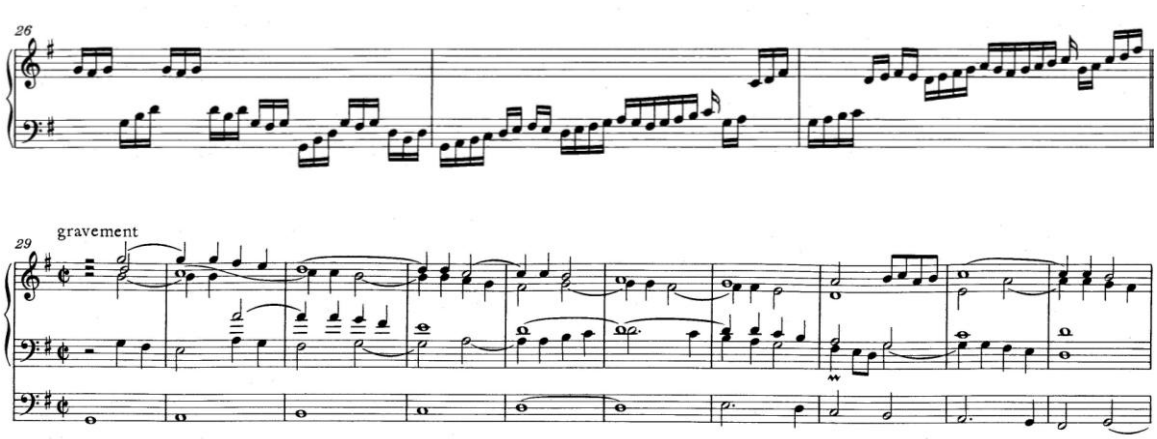

Figure 1.1: Bach, *Fantasia in G*, BWV 572, mm. 26-38.[12]

[12] All musical examples of Johann Sebastian Bach's *Fantasia in G*/*Pièce d'Orgue*, BWV 572 are taken from Johann Sebastian Bach, *Sechs Sonaten und verschiedene Einzelwerke*, ed. Dietrich Kilian (Kassel: Bärenreiter, 1984), 130-137. Reprinted by permission of the publisher.

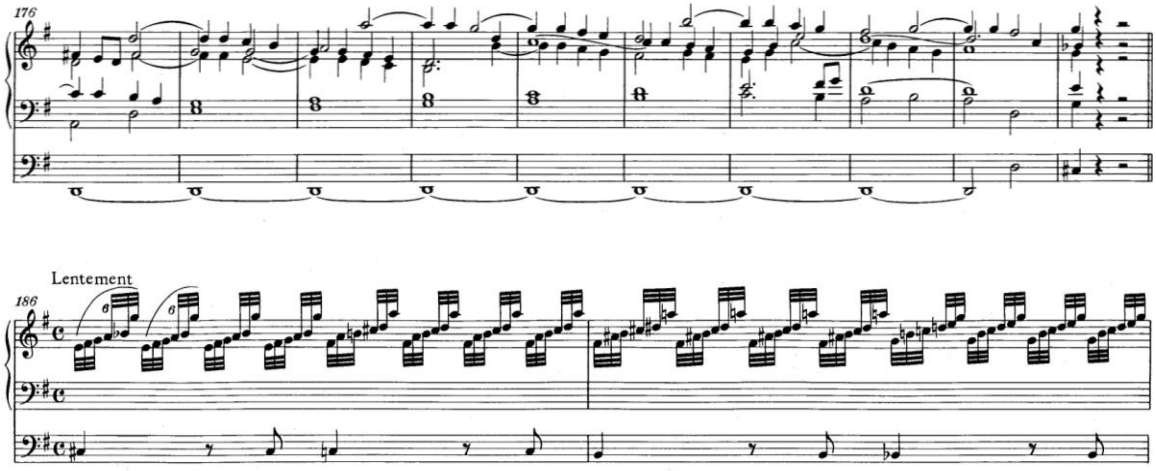

Figure 1.2: Bach, *Fantasia in G*, BWV 572, mm. 176-187.

The only final cadence that appears in the work is that of the tonic cadence at the conclusion of the entire work:

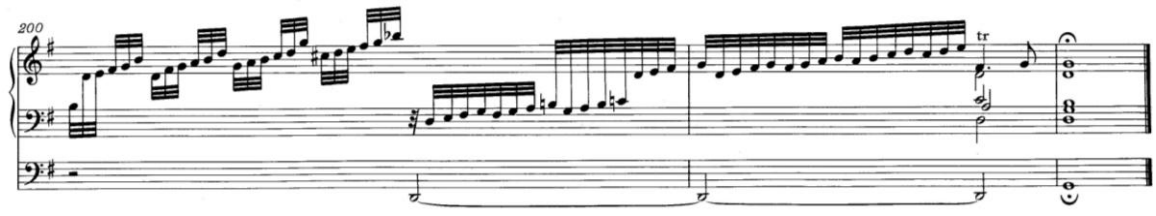

Figure 1.3: Bach, *Fantasia in G*, BWV 572, mm. 200-202.

The well-defined and demarcated cadential conclusions on the tonic manifest in each of the three sections of BWV 564, however, speak more strongly of possessing a nature and

form that bears closer resemblance to Italian concerto form than to the multisectional praeludium.

The influence of concerto compositional style is by no means evident simply in terms of overall structure; rather, much of the compositional makeup suggests such influence as well. The opening movement begins with an initial *toccata*-like manual *passaggio*, which, after two initial fragmentary phrases, consists of an extended figuration that has the tetrachord as its structural foundation. Although seemingly unrelated to the subsequent tetrachordally-oriented extended figuration, viewed as a unit, the initial fragmentary phrases are also derived from the tetrachord, a reality signified by viewing and relating the four successive lowest pitches in the fragment pair:

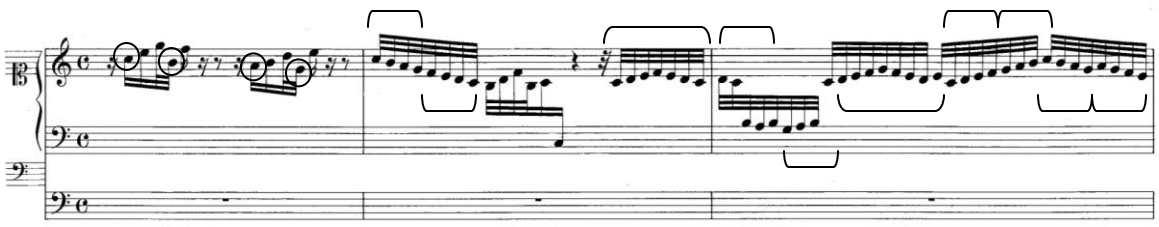

Figure 1.4: Bach, *Toccata*, BWV 564, mm. 1-3, highlighting the tetrachordal foundation of the two initial fragmentary phrases, indicated by circle, as well as that of the extended figuration, indicated by brackets.[13]

Only two main derivations from this tetrachordal foundation are present in the manual *passaggio*, and these derivations occur at three pedal articulations in mm. 8, 10, and 12,

[13] All musical examples of Johann Sebastian Bach's *Toccata in C*, BWV 564, considered in its totality, are taken from Johann Sebastian Bach, *Orgelwerke Band 6: Praeludien, Toccaten, Fantasien und Fugen II Fruehfassungen und Varianten Zu I (Band 5) und II (Band 6)*, ed. Dietrich Kilian (Kassel: Bärenreiter, 1980), 3-15. Reprinted by permission of the publisher.

at which point the tetrachordal orientation takes on the character of triadic arpeggiation, that of F-major and C-major, respectively:

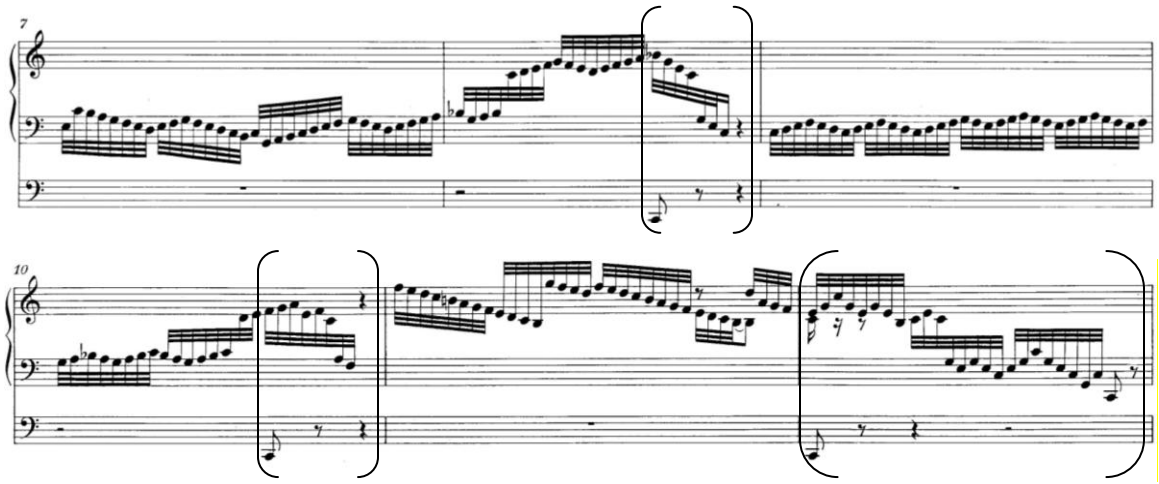

Figure 1.5: Bach, *Toccata*, BWV 564, mm. 7-12, highlighting the triadic arpeggiations occurring at pedal articulations.

The *passaggio* figuration in the manual is followed by a pedal solo, which, like the manual *passaggio*, is of considerable length. In contradistinction to the manual *passaggio*, the character of the pedal solo is primarily intervallic; yet, in similarity to the *passaggio*, the pedal solo does indeed manifest a scalar function, and thus a tetrachordal orientation. The initial measures of the pedal solo reflect an intervallic preference for thirds, with triadic allusions made at the conclusions of each phrase, and yet as the scalar quality is evident, the tetrachordal orientation remains:

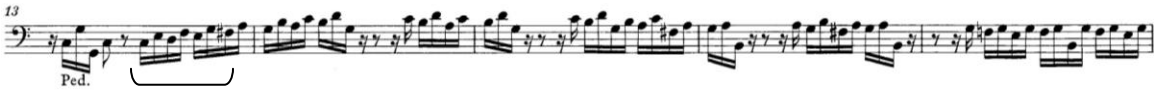

Figure 1.6: Bach, *Toccata*, BWV 564, mm. 13-17, highlighting the tetrachordal orientation, indicated by a bracket.

As the pedal solo develops, a triadic character becomes more pronounced, with an arpeggiated D-major/minor seventh-chord serving a secondary dominant function to the following G-major arpeggiation (see Figure 1.7), and an arpeggiated C-major/minor seventh-chord serving a secondary dominant function to the following F-major arpeggiation (see Figure 1.8):

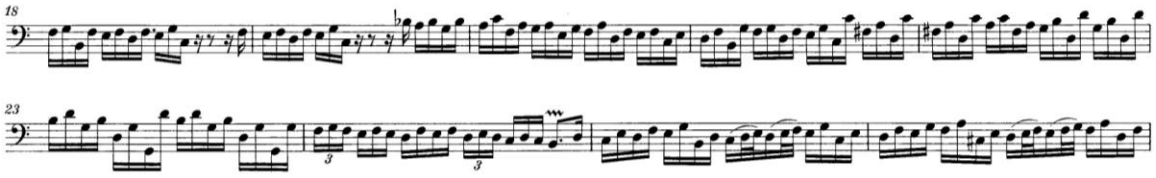

Figure 1.7: Bach, *Toccata*, BWV 564, mm. 18-26.

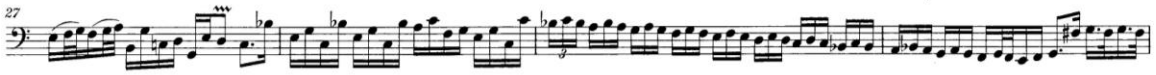

Figure 1.8: Bach, *Toccata*, BWV 564, mm. 27-30.

Also, as the pedal solo develops, tertian intervallic passage-work is joined with passage-work that consists of brief instances of both descending step-wise triplet patterns and ascending dactylic sequential figurations. Yet, even here, the underlying foundation remains the tetrachord. Near the end of the pedal solo, following a brief arpeggiated passage manifesting a dominant-seventh orientation toward F-major, Bach utilizes the descending step-wise triplet patterns in a rather grandiose fashion, resulting in a line that spans the interval of a twelfth. Again, the tetrachordal orientation is manifestly evident. This extended line of descending triplet patterns ultimately concludes with a *circulatio*, followed by an extension upon G one octave higher that is given profuse dotted-rhythmic treatment:

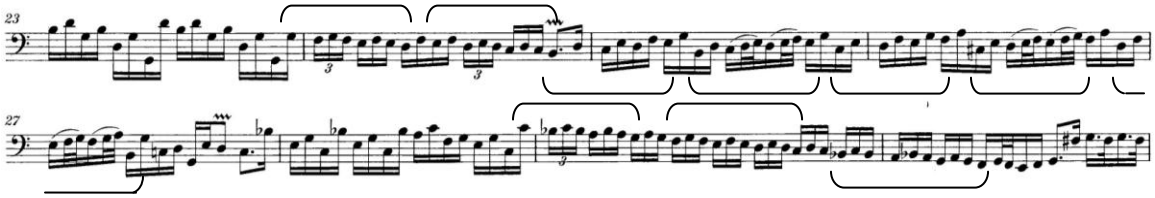

Figure 1.9: Bach, *Toccata*, BWV 564, mm. 23-30, highlighting the tetrachordal orientation, indicated by brackets.

The manuals join the pedal solo at its conclusion on a weak tonic cadence in m. 32, at which juncture the remainder of the movement begins:

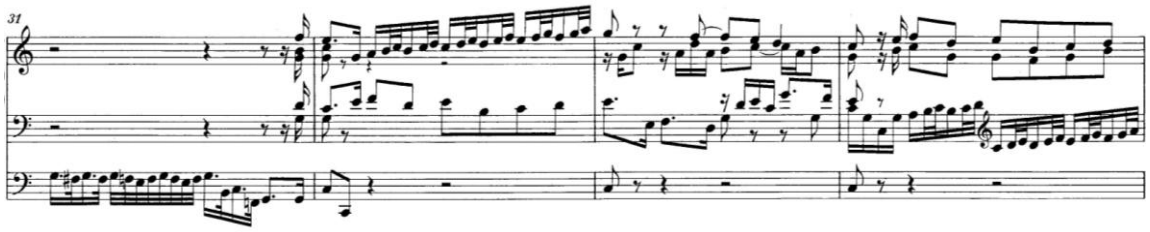

Figure 1.10: Bach, *Toccata*, BWV 564, mm. 31-34.

Concerning possible stylistic influences upon Bach's construction of the pedal solo, George Henderson Pro has noted well the virtuosic affinity between the pedal solo of BWV 564 and that of Dieterich Buxtehude's *Prelude, Fugue, and Chaconne*, BuxWV 137, seen primarily in the instances of motivic utterance divided by moments of silences, as well as the development of figuration based upon the tertian interval:

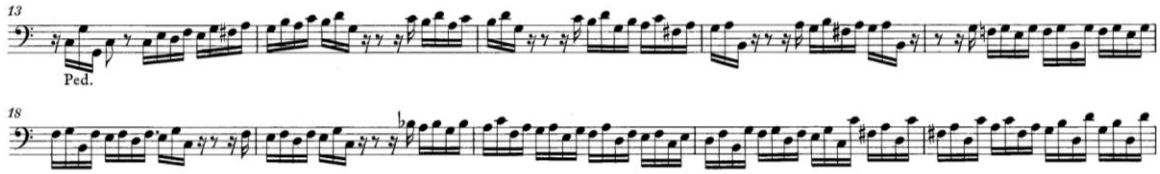

Figure 1.11: Bach, *Toccata*, BWV 564, mm. 13-22.

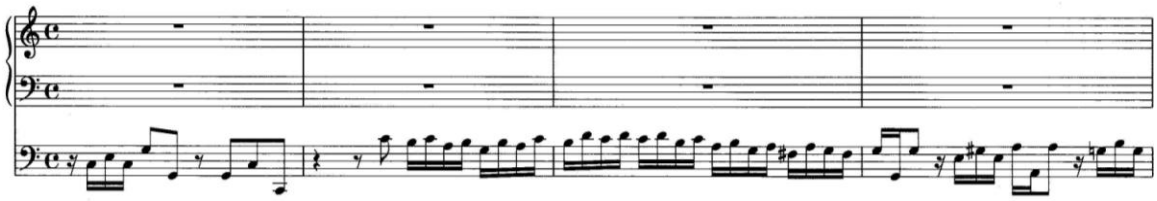

Figure 1.12: Buxtehude, *Praeludium in C*, BuxWV 137, mm. 1-4.[14]

Additionally, Pro notes the indirect connection between Bach's work and that of Johann Pachelbel (1653-1706), particularly his *Praeludium in d*, seen essentially in Pachelbel's use of breaking pedal scalar patterns by means of alternating notes:[15]

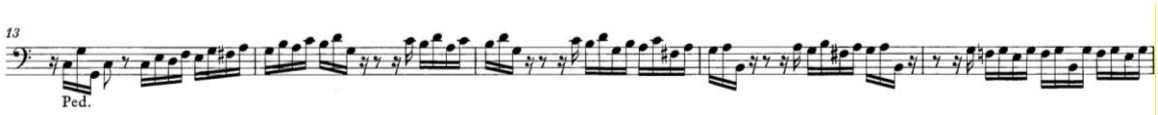

Figure 1.13: Bach, *Toccata*, BWV 564, mm. 13-17.

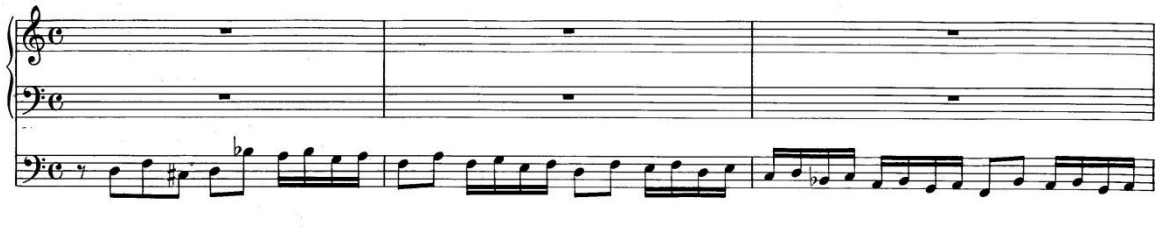

Figure 1.14: Pachelbel, *Praeludium in d*, mm. 1-3.[16]

[14] All musical examples of Dieterich Buxtehude's *Praeludium in C*, BuxWV 137 are taken from Dietrich Buxtehude, *Neue Ausgabe sämtlicher freien Orgelwerke = New edition of the complete free organ works*, Band I, ed. Christoph Albrecht (Kassel: Bärenreiter, 1994), 2. Reprinted by permission of the publisher.

[15] Pro, "*Bach's Toccata, Adagio, and Fugue in C Major for Organ*," 9-12.

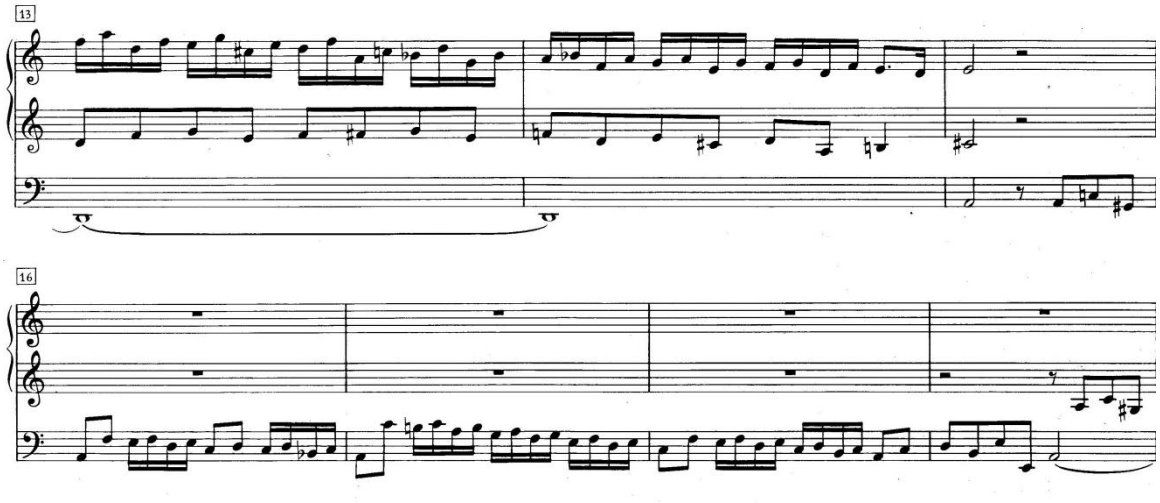

Figure 1.15: Pachelbel, *Praeludium in d*, mm. 13-19.

Such affinity and connection is noteworthy, not only as it reflects particular compositional influences upon Bach with respect to BWV 564, namely that of north Germany and south Germany during the early Baroque period, but also as such influences have direct bearing upon the entire work, given its tight compositional interconnection, as shall be seen below.

The remainder of the first movement is constructed in *concertante* fashion, consisting largely of a dialogue of contrasting ideas, labeled "Motive A" and "Motive B," respectively:[17]

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[16] All musical examples of Johann Pachelbel's *Praeludium in d* are taken from Johann Pachelbel, *Toccaten, Fantasien, Praeludien, Fugen, Ricercare und Ciaconen für Orgel (Clavichord, Cembalo, Klavier)*, ed. Ann Marlene Gurgel (Leipzig: Edition Peters, 1982), 38-39. Reprinted by permission of the publisher.

[17] In terms of the presence of the *concertato* principle in the compositional style of BWV 564, George Henderson Pro finds the remainder of the first movement of BWV 564 to closely resemble that of the *concerto grosso*, in light of this particular section's ripieno-concertino effects, giving further credence

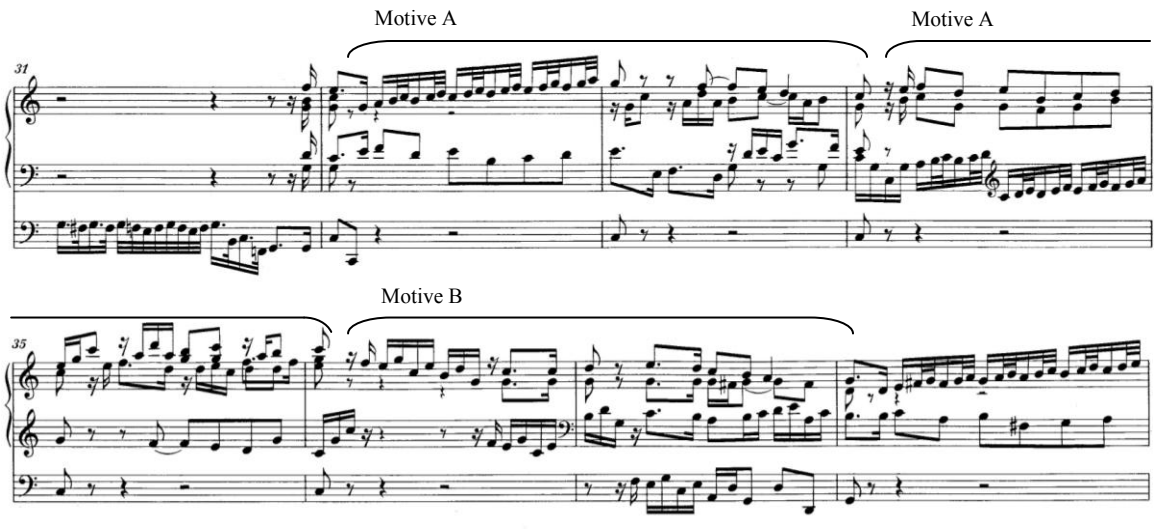

Figure 1.16: Bach, *Toccata*, BWV 564, mm. 31-38, highlighting the quasi-ritornello phrases in dialogue, termed "Motive A" and "Motive B," respectively.

A brief interpolation of this dialogue occurs, beginning in m. 67, consisting of fragmentation of the initial dialogical idea that enters into dialogue with the pedal, which itself takes the form of octave sixteenth-note pairs occurring immediately after the beat:

to the work's basis in and usage of the Italian *concertato* principle. See Pro, "*Bach's Toccata, Adagio, and Fugue in C Major for Organ*," 2.

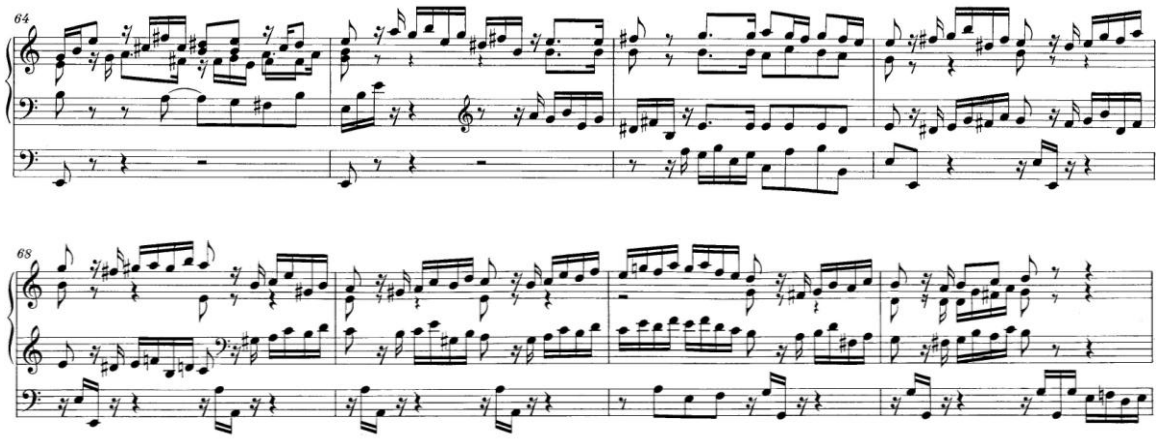

Figure 1.17: Bach, *Toccata*, BWV 564, mm. 64-71.

A four-measure episode ensues beginning in m. 71, consisting of homophonic textures hovering over sequential material in the pedal in a brief exercise of a circle-of-fifths progression, followed by a *caesura* on the dominant-seventh, which ultimately results in a full cadence on C-major in m. 76:

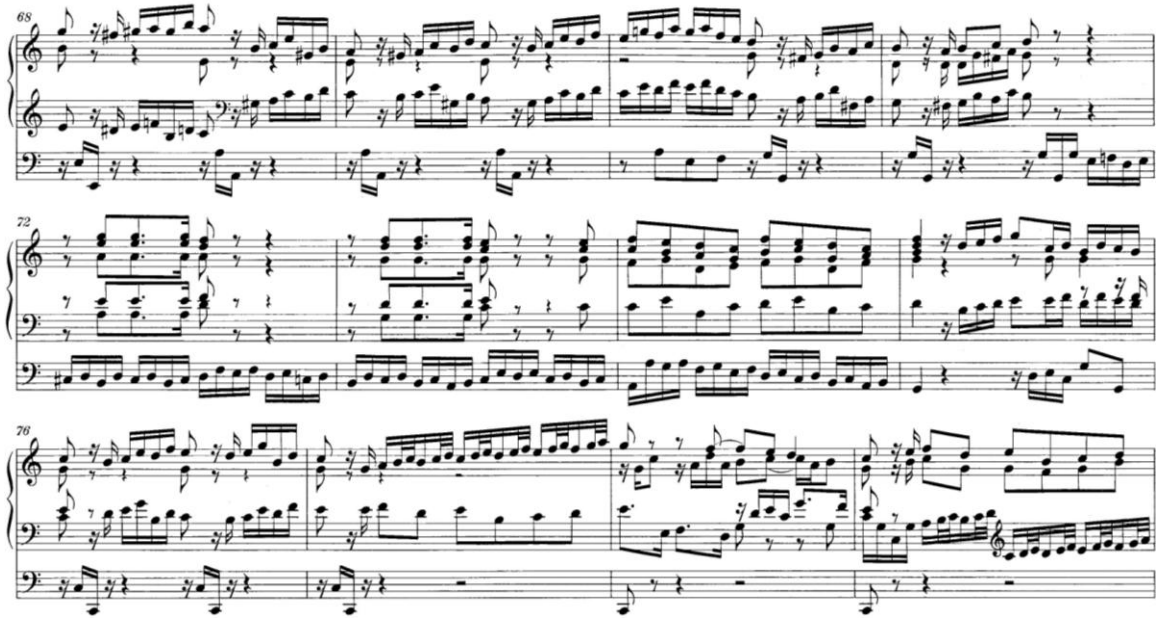

Figure 1.18: Bach, *Toccata*, BWV 564, mm. 68-79.

The initial dialogue of contrastive ideas returns to finish the movement in cadenza-like fashion, adopting the minor subdominant in the process, and ultimately concluding with a triumphal C-major chord:

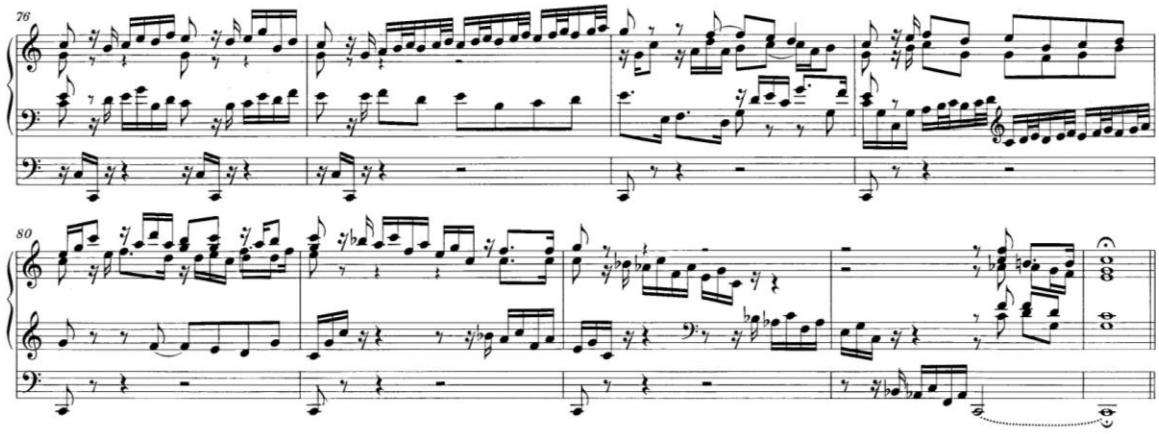

Figure 1.19: Bach, *Toccata*, BWV 564, mm. 76-84.

The *Adagio* is highly Italianate in compositional style, consisting of an ornamented melody marked by pervasive dotted rhythms[18] in the form of several short phrases hovering over a subdued *continuo*-like accompaniment and a pizzicato-like bass:

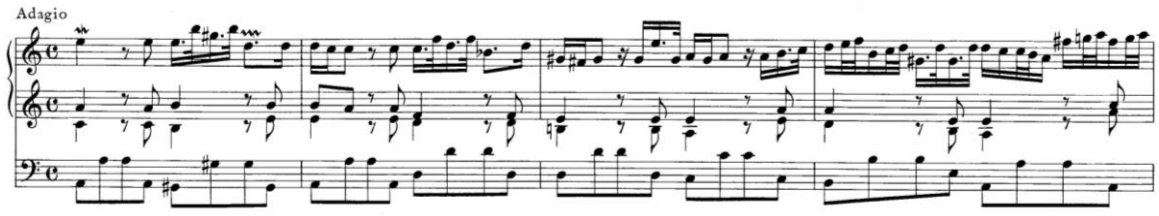

Figure 1.20: Bach, *Adagio*, BWV 564, mm. 1-4.

[18] An account of such pervasive and persistent dotting, such an ornamented melody likely resembles an instrumental texture rather than a vocal one. See David Fuller, "The Dotted Style in Bach, Handel, and Scarlatti," in *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. Peter Williams (Cambridge: Cambridge University Press, 1985), 109.

As is conventional for the Italian concerto compositional model, the key of the middle movement is that of the relative minor. As the movement progresses, full cadences arrive on 1) the dominant of A-minor, E-major, in m. 9 (see Figure 1.21), the subdominant, D-minor, in m. 16 (see Figure 1.22), and the tonic in m. 20 and again in m. 22, where the *petite reprise* is brought to its conclusion (see Figure 1.23):

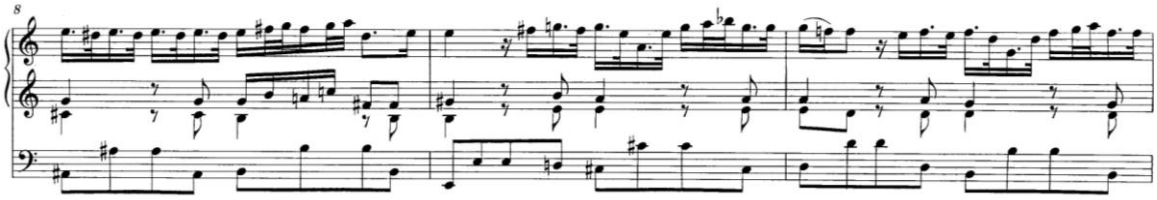

Figure 1.21: Bach, *Adagio*, BWV 564, mm. 8-10.

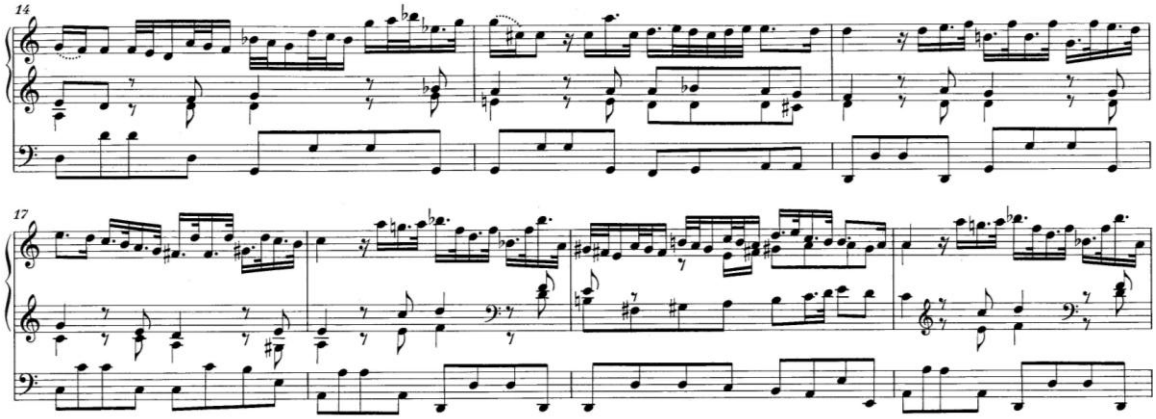

Figure 1.22: Bach, *Adagio*, BWV 564, mm. 14-20.

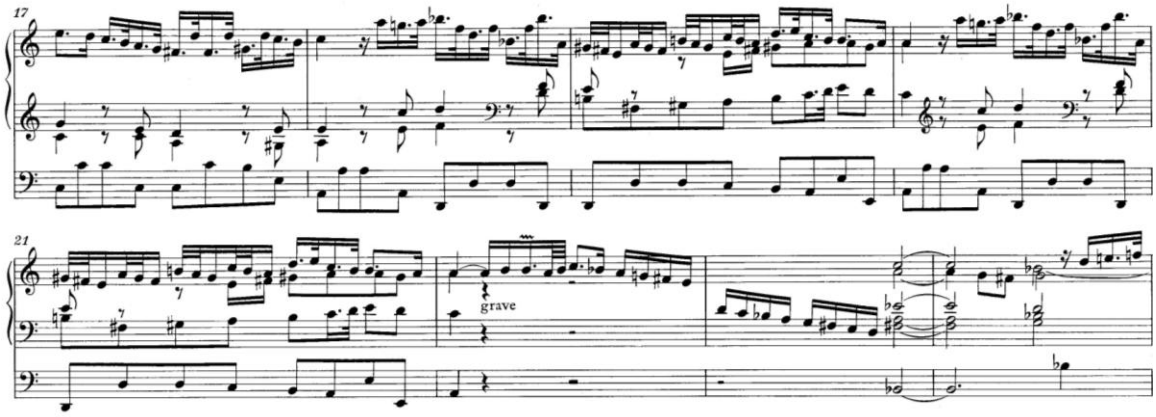

Figure 1.23: Bach, *Adagio*, BWV 564, mm. 17-24.

Such a cadential scheme not only sets the framework of harmonic parameter and goal, but marks distinct sections of phrase relation and consistency in the ornamented melody. Measures 1-9 consist of phrases that, while possessing a distinctive character and shape, nevertheless manifest a discernable relation to each other, particularly with respect to phrase conclusion. Of the eight distinct phrases that occur prior to the dominant cadence in m. 9, five conclude with a mordent gesture and two (the opening and cadential) conclude with an anticipation gesture, with the remaining phrases concluding with a neighboring gesture:

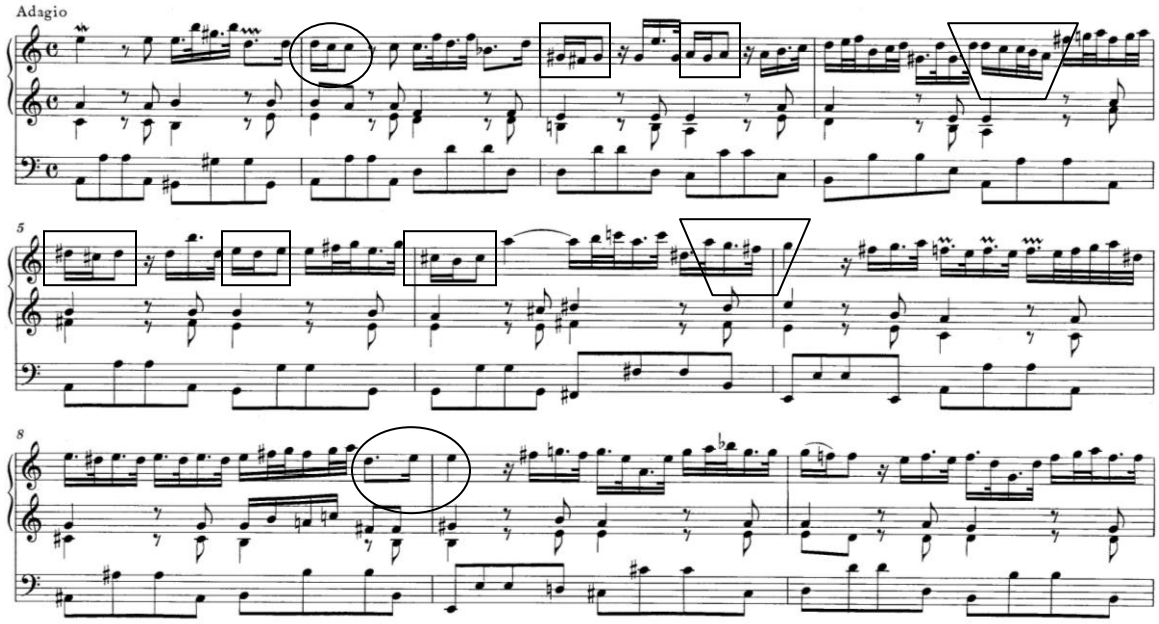

Figure 1.24: Bach, *Adagio*, BWV 564, mm. 1-10, highlighting the mordent gesture, indicated by box, the anticipation gesture, indicated by circle, and neighboring gesture, indicated by trapezoid.

Mm. 9-16 manifest a more consistent pattern of phrase contour, with the first five phrases possessing an identical shape and concluding gesture:

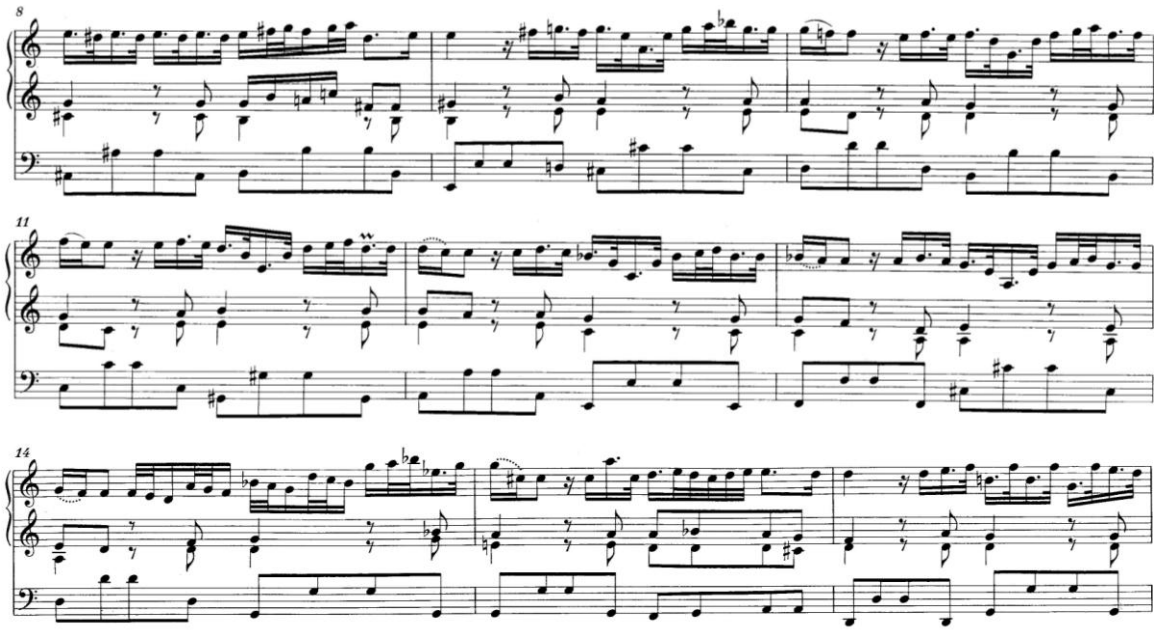

Figure 1.25: Bach, *Adagio*, BWV 564, mm. 8-16.

Leading up to the subdominant cadence in m. 16 (see Figure 1.26) is a rising series of short, descending anapests that collectively ascend, ultimately concluding in similar fashion as mm. 3 and 5 (see Figure 1.27):

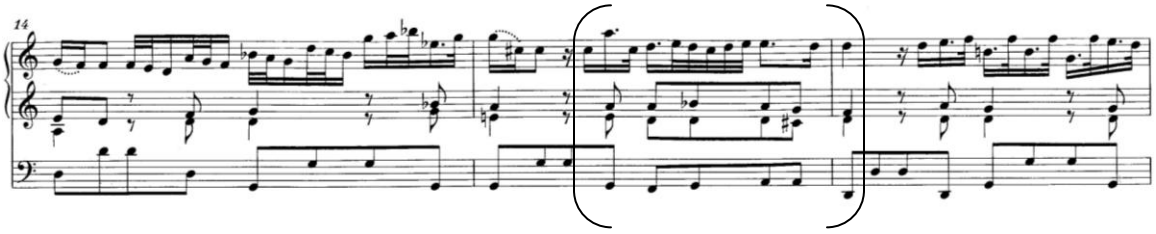

Figure 1.26: Bach, *Adagio*, BWV 564, mm. 14-16, highlighting the similarity in cadential fashion, indicated by bracket; cf. mm. 1-7.

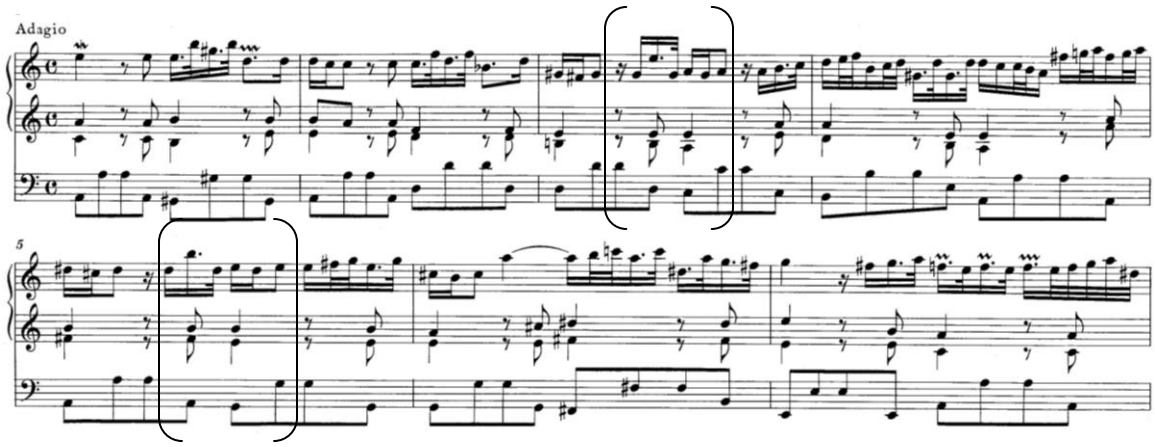

Figure 1.27: Bach, *Adagio*, BWV 564, mm. 1-7, highlighting the similarity in cadential fashion, indicated by bracket.

Mm. 16-22 possesses an overall greater connection with mm. 1-9 over and against mm. 9-16, not only with respect to an immediately recognizable decreased consistency in phrase contour but also with respect to distinctive harmonic strategy. Concerning phrase contour, the presence of only two distinct phrases in mm. 9-16 contributes greatly to a breakdown of consistency in general. Additionally, the absence of any distinctive melodic value and, thus, the presence of harmonic function to the phrase of mm. 16-17 provides further breakdown, thus alluding to the more fluid compositional approach to phrasing of mm. 1-9. Yet, in spite of this, great commonality of phrase contour is achieved by means of iterative descending anapests first seen in m. 14, as evidenced in m. 19 and again in m. 21 in the *petite reprise*:

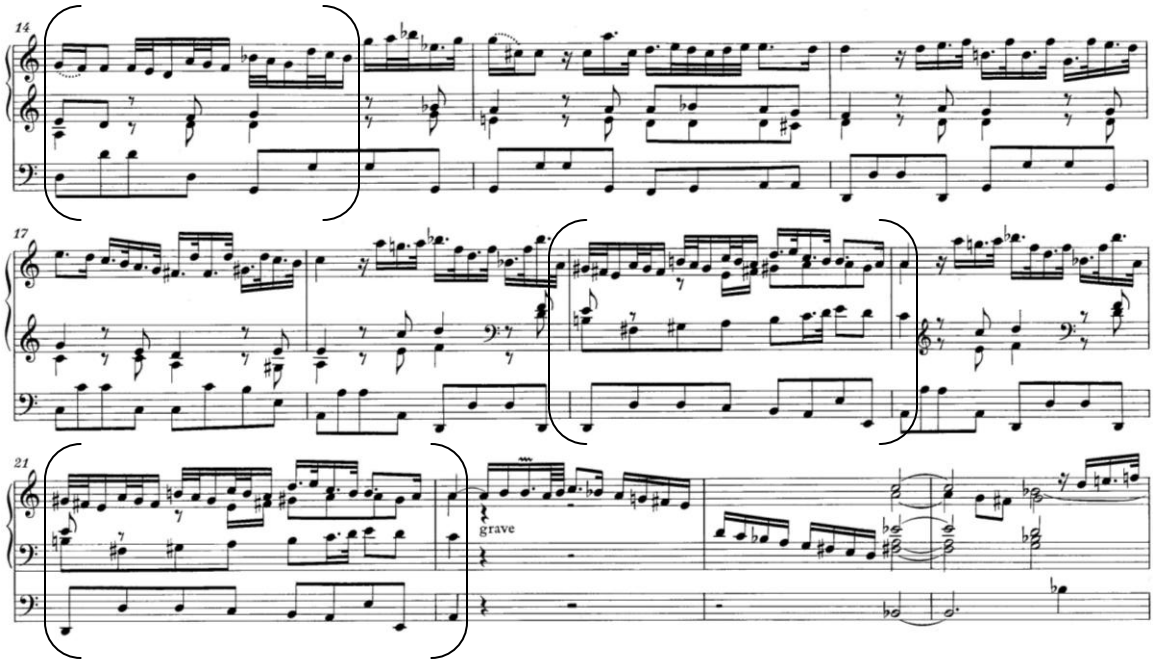

Figure 1.28: Bach, *Adagio*, BWV 564, mm. 14-24, highlighting the commonality in phrasal contour, indicated by bracket.

With respect to harmonic strategy, both sections manifest a tonic-dominant polarity, with mm. 1-9 reflecting the polarity of A-minor and E-minor/-major and mm. 16-22 reflecting the tonicized polarity between D-minor and A-minor. Additionally, and perhaps strikingly, both sections make deliberate use of the Neapolitan-sixth harmonic gesture within their respective harmonic polarities:

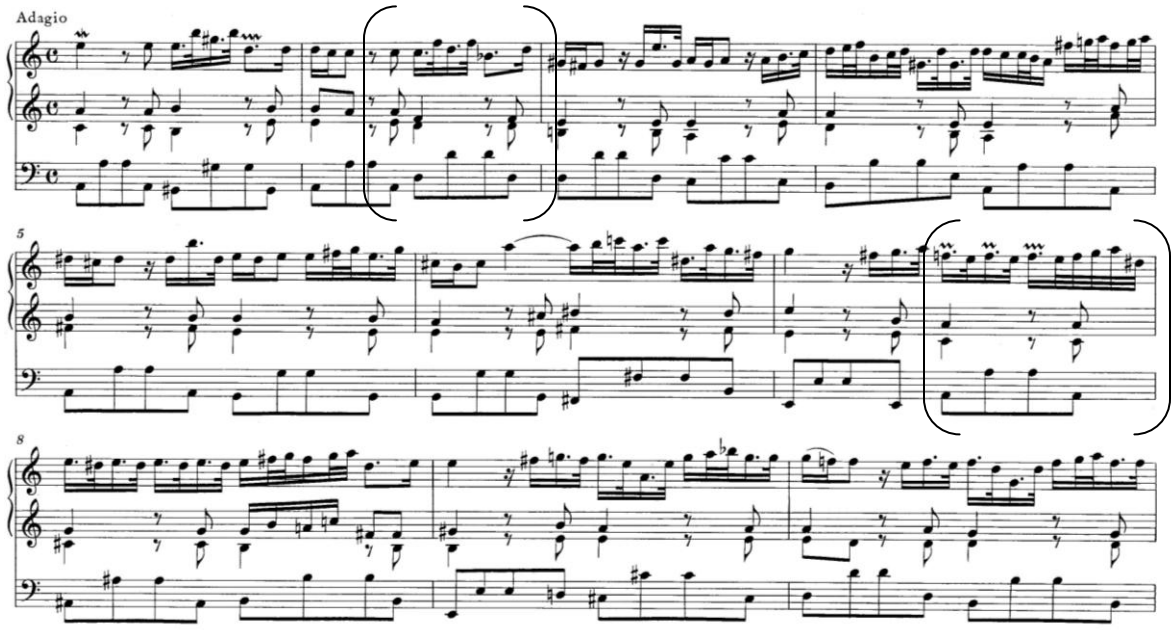

Figure 1.29: Bach, *Adagio,* BWV 564, mm. 1-10, highlighting the presence of the Neapolitan sixth chord, indicated by bracket.

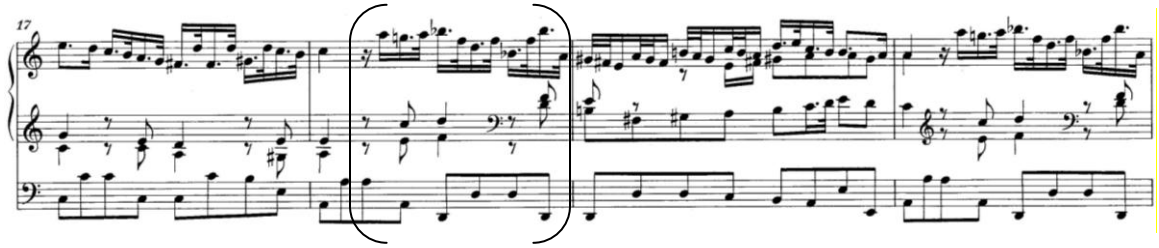

Figure 1.30: Bach, *Adagio*, BWV 564, mm. 17-20, highlighting the presence of the Neapolitan sixth chord, indicated by bracket.

Upon the conclusion of the *Adagio* proper by means of the *reprise*,[19] the second movement concludes with a nine-measure section marked with the descriptor "*Grave*."

[19] Thus, evidencing French influence in terms of structure.

The section begins with a measure-and-a-half of solo passage work, seemingly an extension of the melodic line of the *Adagio*, which begins with a realized ornamental turn and continues in descending scalar fashion, incorporating accidentals that signify an immediate tonicization to G-minor:

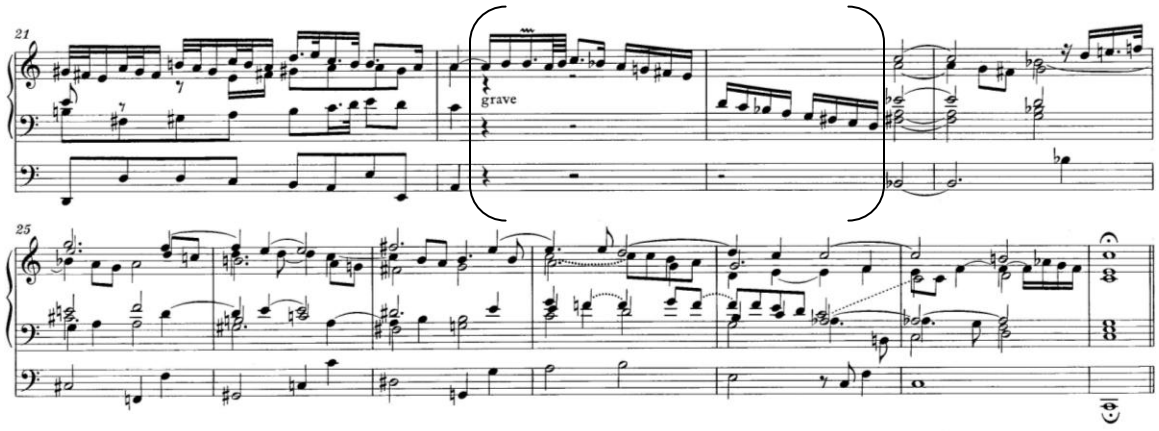

Figure 1.31: Bach, *Adagio,* BWV 564, mm. 21-31, highlighting the solo passage work, indicated by bracket.

Such tonicization to G-minor is confirmed by the initial chords of the following seven-voice texture, a fully diminished seventh chord resolving to G-minor, all placed over a B-flat pedal point, relegating first inversaion status to the G-minor chord. These initial chords initiate and establish the overall compositional character of the *Grave* section, a seven-voice chordal texture constructed with and characterized not only by dissonances and suspensions,[20] but, relatedly, by the profuse presence and close proximity of

[20] Hence the compositional style *Toccata di durezze e ligature* ("*durezze*" usually translated as "dissonance," and "*ligature*" as "suspension").

diminished-seventh chords held over the following chord of each, as Peter F. Williams duly notes:[21]

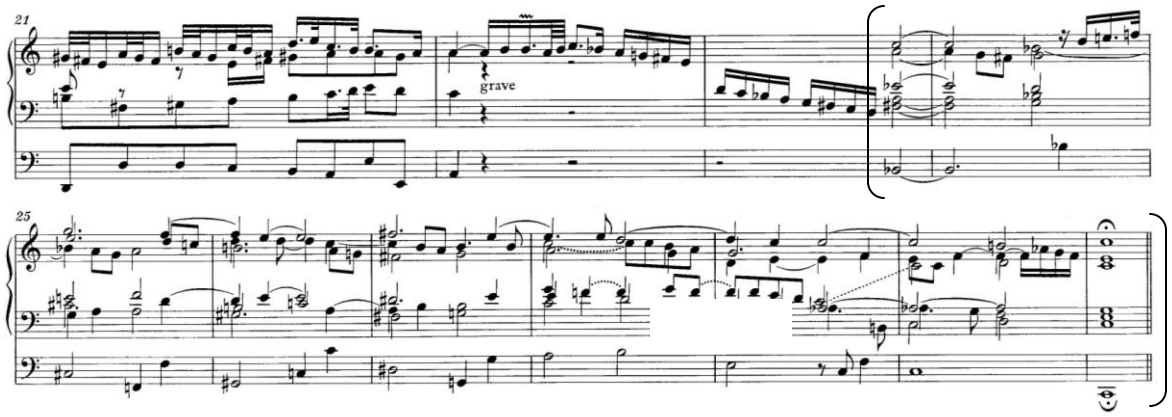

Figure 1.32: Bach, *Adagio*, BWV 564, mm. 21-31, highlighting the seven-voice chordal texture, indicated by bracket.

The third movement is one of significant complexity. In the first place, it manifests a strongly instrumental character (*contra* a vocal character), to the point that Martin Geck ascribes to the movement the character of the Italian *concertante* style,[22] and as such the movement would naturally align itself with the *Spielfugen* compositional style in light of such instrumental character. However, the movement also displays a strong dance-like character, and thus the movement more strongly aligns itself with the dance

[21] Williams, *The Organ Music of J. S. Bach*, 2nd ed., 153.

[22] Cf. Geck, *Johann Sebastian Bach, 486-487*.

fugue idiom.[23] Concerning the dance idiom and its appropriateness for fugal composition for organ, George Stauffer provides the following commentary:

> The fact that only three dance types are represented [that is, in the free organ works of J. S. Bach], the minuet, the passacaglia, and the gigue, rather than the half dozen or so that appear in the fugues of the *Well-Tempered Clavier*, suggest that transferring dances to the organ was not an easy matter. Many techniques common to dance music do not work well on the organ. *Style brisé*,[24] for instance, loses much of its effect when realized through pipes rather than strings. Also, the treatment of texture presents difficulties. In his dance fugues for clavier, Bach consistently employs three-part texture, appropriately light for dance music. But on the organ he had to escalate to four voices in order to use the pedal, thereby producing a thicker, heavier texture not entirely suitable to the dance idiom. In the four early chorale partitas, BWV 766-68 and 770, and the Pastorale in F, BWV 590, Bach skirted this problem by dispensing with the pedal in dance movements (except in the opening section of the Pastorale, in which the pedal acts as an appropriate drone).
>
> In view of these difficulties, the most logical choice [that is, among dance fugue sub-types] for an organ fugue was the French gigue. Its texture was more contrapuntal than *brisé*; it usually commenced with a fugue-like point of imitation; and although it called for a light texture, like other dances, it quite often possessed disjunct themes that were admirably suitable for pedal performance. Hence it is not surprising that almost all of Bach's dance fugues for organ are gigues.[25]

Stauffer asserts that, in addition to the minuet and the passacaglia, Bach employed the compositional style of the French *gigue* for his fugal compositions for organ, on account

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[23] Here I operate under and utilize the categories of fugal types in the free organ works of J. S. Bach established by George Stauffer: *Spielfugen*, Dance Fugues, *Allabreve* Fugues, and Art Fugues. See George Stauffer, "Fugue Types in Bach's Free Organ Works," in *J. S. Bach as Organist: His Instruments, Music, and Performance Practices*, eds. George Stauffer and Ernest May (London: B. T. Batsford Ltd., 1986), 133-156.

[24] *Style brisé* ("broken style") is a musical texture, originating in lute performance in seventeenth-century France and gradually appropriated by harpisichord performance, characterized by broken arppegiation and enacted for the sake of subtle harmonic expression. See David Ledbetter, "Style brisé," in *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com (accessed March 25, 2011).

[25] Ibid., 139.

of the style's light contrapuntal texture, imitative character, and disjunct thematic material. Thus, the implication is that any foreign influence upon this compositional style stems from France and the French instrumental dance compositional tradition.

While there is indeed much to lend credence to Stauffer's assertion, more recent scholarship has provided a more refined approach to the particular subject of fugal dance idioms in the keyboard works of Bach. Meredith Little and Natalie Jenne have provided an extensive treatment of the gigue in Bach's keyboard works, noting that, in terms of *gigue* fugue types, it is not the French *gigue* that is rendered in fugal form but rather the *giga*, a dance form largely of Italian origin.[26] Little and Jenne provide a basic description of the primary differences between the French *gigue* and the *giga*, noting that "[i]n general, the gigas are longer and more complex pieces than French gigues. Texturally, one often finds fugues or quasi-fugal procedures, usually with the subject inverted in the second strain."[27] Additionally, Little and Jenne note that (1) the "lilt" of the French *gigue* is produced almost universally by the "sautillant" rhythmic figuration,[28] considered the most distinctive feature of the French *gigue*, while such a figuration is scarcely present, if at all, in *giga* forms, (2) the French *gigue* generally reflects a high degree of consistency in time signature, namely that of 6/8 or 6/4, whereas the *giga* reflects a high degree of variety in time signature, such as 3/4, 6/4, 3/8, 6/8, 12/16, and even 24/16, in addition to the standard 12/8, and (3) the French *gigue* makes occasional use of internal cadences,

[26] Although all *gigue* types are imitative in form. See Meredith Little and Natalie Jenne, *Dance and the Music of J. S. Bach* (Bloomington: Indiana University Press, 1991), 145.

[27] Ibid., 168.

[28] in 6/8 meter, in 6/4 meter; cf. Ibid., 146.

whereas the *giga* characteristically makes scarce use of internal cadences, if not avoids them altogether.[29]

Already, one can see the resemblance of the final movement of BWV 564 as resembling more the *giga* rather than the French *gigue*. In the first place, the title of the movement, "Fuga," signals the influence of the *giga*, given such genre's amenity to fugal and quasi-fugal construction. Second, the sheer length of the movement, totaling 141 measures, also suggests *giga* influence over and against the French *gigue*. Third, the absence of the "sautillant" rhythmic figuration in BWV 564 significantly weakens any assertions of French *gigue* similarity and influence. Lastly, BWV 564 manifests a high penchant for the lack of internal cadences and a high consistency of cadences appearing at the end of linear strains:

[29] Ibid., 145-151, 153-159, 164-169.

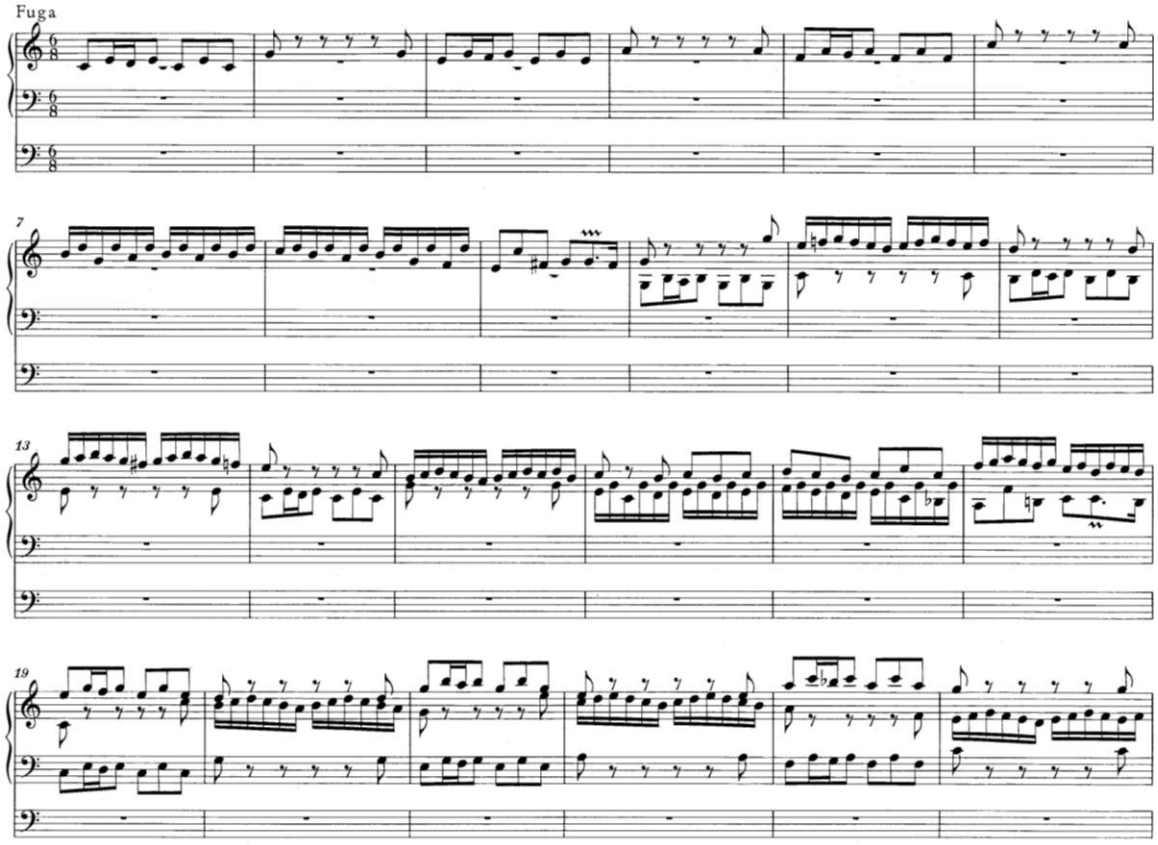

Figure 1.33: Bach, *Fuga*, BWV 564, mm. 1-24.

Taking into consideration the *giga* alone, as there is more than one type of *giga*, a close discussion of this gigue type is necessary. Concerning the *giga*, Little and Jenne prove two different types, which Little and Jenne label as "Giga I" and "Giga II," respectively. The distinctiveness of "Giga I" lies in the fact that "its tripleness is on the tap, or lowest, rhythmic level."[30] In support of this, Little and Jenne offer as musical

[30] Ibid., 143, 153. The "tap," Little and Jenne clarify, "is the smallest unit that can make an essential contribution to the perceivable rhythmic hierarchy. Subdivisions of taps are not of rhythmic significance but are ornaments or melodic flourishes which are not 'counted' or 'measured' by the listener.

examples Dieterich Buxtehude's *Gigue* of c. 1680 (12/8 meter) and Georg Friedrich Handel's *Jigg* from his *Suite in E minor* of 1733 (24/16 meter).[31] "Giga II," on the other hand, manifests its tripleness on the rhythmic level of the pulse and not the tap, of which Little and Jenne offer François Couperin's *Pièces de Voile* of 1728 as an example.[32] According to Little and Jenne, such difference in manifesting tripleness is the sole difference distinguishing "Giga I" from "Giga II" when taking only these two types of *giga* into consideration. Aside from this, other discernable differences that exist between "Giga I" and "Giga II" are the same differences that exist between "Giga I" and the French *gigue*. In this respect, put alternatively, "Giga II" and the French *gigue* share common differences with "Giga I."[33]

Factoring in this difference in manifesting tripleness as the sole distinguishing difference between "Giga I" and "Giga II," it appears as if the final movement of BWV 564 serves as an example of "Giga II," on account of the movement manifesting its tripleness on the rhythmic level of the pulse[34] and not the tap:[35]

The tap is the lowest level that can be consistently dotted, and it is the normal level for *notes inégales* in Baroque dance music. It is also the lowest level that can be articulated. The articulation patterns given in manuals which describe the bowing, tonguing, or fingering of Baroque instrumental music never use a level lower than a tap." Ibid., 17.

[31] Ibid., 154.

[32] Ibid., 168. The "pulse level" as defined by Little and Jenne, "is the lowest level that can be syncopated. . . . In addition, the pulse is the lowest level of metric significance in which units may be replaced by a dotted rhythm." Ibid., 17.

[33] Specifically, while "Giga I" often reflects a slower tempo, a small amount of ornamentation, no harmonic change within triple groups, and slurring over three-note groupings, "Giga II" and the French *gigue* often reflect a moderate tempo, a considerable amount of ornamentation, the presence of harmonic change within triple groups (often 2 + 1), and slurring over varied note groupings. Ibid., 145.

[34] That is, in the case of BWV 564, the eighth-note.

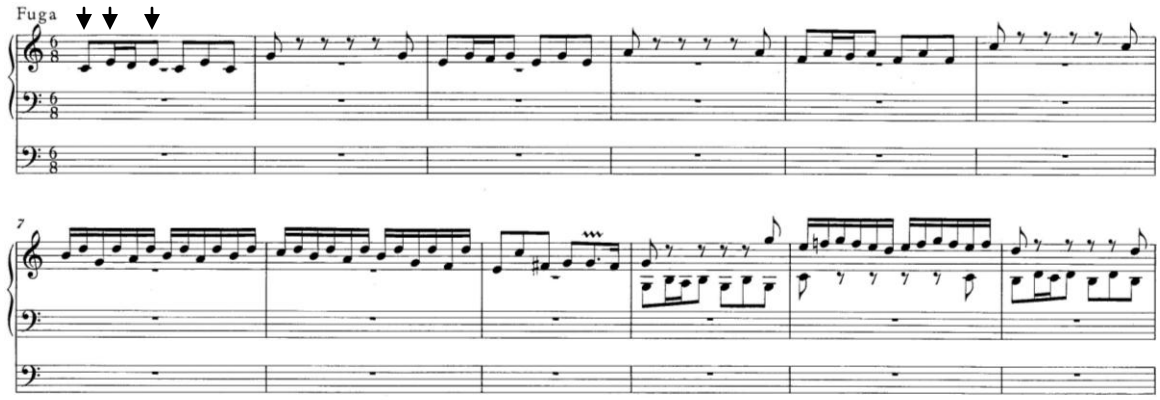

Figure 1.34: Bach, *Fuga*, BWV 564, mm. 1-12, highlighting the tripleness of the rhythmic level of the pulse, indicated by arrow.

Thus, as an example of a "Giga II," the origin of which Little and Jenne attribute to French composers, the final movement of BWV 564 can be attributed to a degree of French influence. However, it appears that French composers who composed and advanced the "Giga II" *gigue* type did so with the recognition that the type itself had Italian origins. In their offering of examples of the *gigue* composed by Michel Pignolet de Montéclair, taken from the *Cinquième Concert* of his *Concert à deux Flutes Traversières sans Basses* of the early eighteenth century, Little and Jenne give their readership a hint of this reality, juxtaposing the *Gigue a la maniere Françoise*, a French *gigue* profuse with "sautillant" dotted-rhythms, against the *Gigue a la maniere Italienne*, a characteristic "Giga II" gigue type well-defined by its pulse level set at the eighth-note:

[35] That is, in the case of BWV 564, the sixteenth-note.

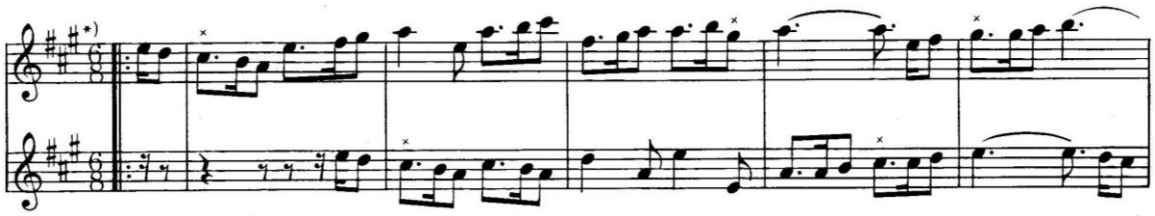

Figure 1.35: Montéclair, *Cinquième Concert, Concert à deux Flutes Traversières sans Basses, Gigue a la maniere Françoise*, mm. 1-5.[36]

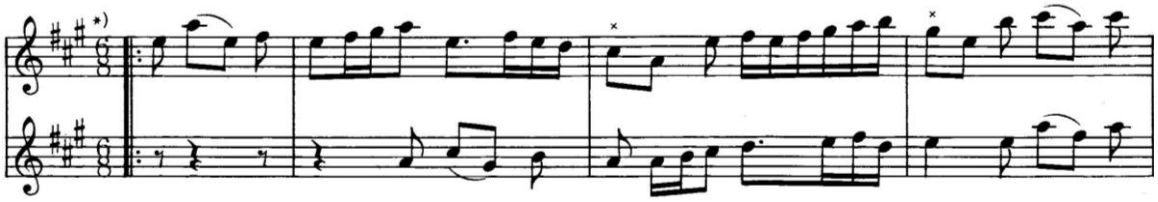

Figure 1.36: Montéclair, *Cinquième Concert, Concert à deux Flutes Traversières sans Basses, Gigue a la maniere Italienne*, mm. 1-3.[37]

Thus, by way of French composers, the Italian compositional influence of the entirety of BWV 564 is preserved.

The fugal subject of the final movement of BWV 564 is particularly striking, given its alternation of sound and silence. Concerning this, Pro finds that such a subject

[36] All musical examples of Michel Pignolet de Montéclair's *Cinquième Concert, Concert à deux Flutes Traversières sans Basses, Gigue a la maniere Françoise* are taken from Michel Pignolet de Montéclair, *Sechs Konzerte, für 2 Flöten oder andere Instrumente (Violinen-Oboen) ohne Bass*, Heft II, ed. Gotthold Frotscher (Heidelberg: W. Müller, Süddeutscher Musikverlag, 1966), 26. Reprinted by permission of Bärenreiter Publishing Group.

[37] All musical examples of Michel Pignolet de Montéclair's *Cinquième Concert, Concert à deux Flutes Traversières sans Basses, Gigue a la maniere Italienne* are taken from Ibid., 27. Reprinted by permission of Bärenreiter Publishing Group.

motive construction is limited to Bach and both his contemporaries and immediate predecessors. In this respect, Pro credits both Georg Böhm and Dieterich Buxtehude as sources of compositional influence upon Bach and his free composition for organ, tracing such influence to the fugal subject entries of Böhm's *Praeludium in C* and to Buxtehude's *Praeludium in F*, BuxWV 145:[38]

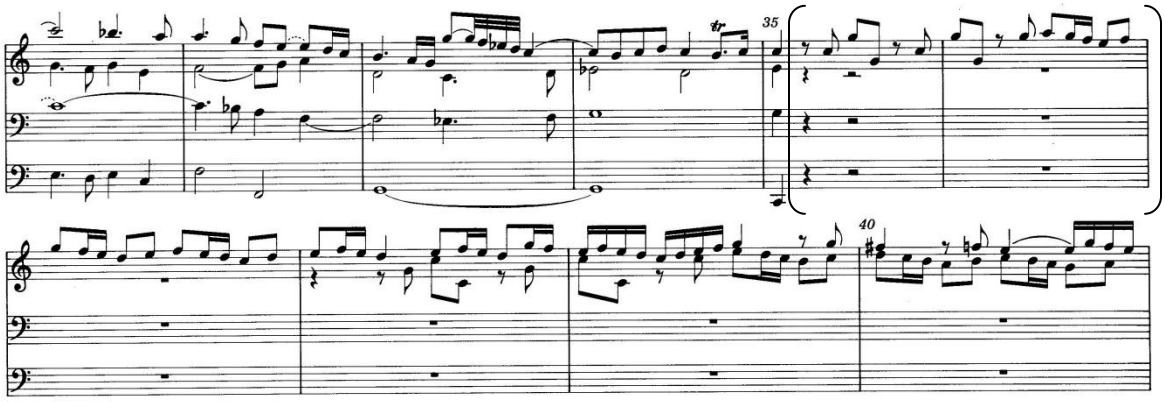

Figure 1.37: Böhm, *Praeludium in C*, mm. 31-40, highlighting the alternation of sound and silence in the initial fugal subject entry, indicated by brackets.[39]

[38] Pro, "*Bach's Toccata, Adagio, and Fugue in C Major for Organ*," 48-53.

[39] All musical examples of Georg Böhm's *Praeludium in C* are taken from Georg Böhm, *Sämtliche Werke für Orgel*, EB 8087, ed. Klaus Beckmann (Wiesbaden: Breitkopf & Härtel, 1986), 7. Reprinted by permission of the publisher.

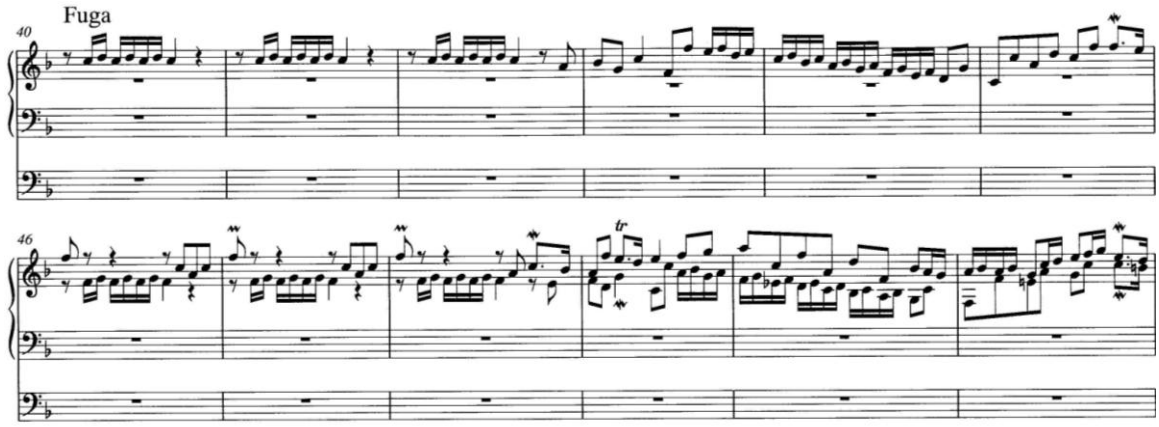

Figure 1.38: Buxtehude, *Praeludium in F*, BuxWV 145, mm. 40-51.[40]

Especially notable is the resemblance among the fugal subject entries of BWV 564 and BuxWV 145, seen in the triple iteration of the head motive, followed by an extended cadential passage leading into the subsequent fugal entry.

In terms of analysis of the final movement, each subject entry reflects a downward orientation, with "soprano" followed by "alto" in m. 10, then "tenor" in m. 19, and finally "bass" in the pedal in m. 28. Such downward orientation of subject entry continues throughout the movement, yet in two-voice fragments: a "tenor" entry in m. 43, followed by a "bass" entry in m. 53; a "soprano" entry in m. 63, followed by an "alto" entry in m. 78; a "tenor" entry in m. 87, followed by a "bass" entry in m. 100. An additional "bass" entry in m. 123 serves as the final subject entry, beginning in the

[40] All musical examples of Dieterich Buxtehude's *Praeludium in F*, BuxWV 145are taken from Dietrich Buxtehude, *Neue Ausgabe sämtlicher freien Orgelwerke = New edition of the complete free organ works*, Band II, ed. Christoph Albrecht (Kassel: Bärenreiter, 1994), 34-39. Reprinted by permission of the publisher.

dominant of C-major and concluding in the tonic. Standard alternation between beginning on the first-scale degree and the fifth-scale degree among the first four subject entries is observed, with the following three entries beginning on the fifth-scale degree (m. 43), first-scale degree (m. 53), and fifth-scale degree (m. 63), respectively. Upon transposition to the mediant of the tonic, E-minor, the subject entries begin on the first-scale degree (m. 78) and fifth-scale degree (m. 87). Upon further transposition to the dominant of the tonic, G-major, a single subject entry begins the fifth-scale degree of G-major (m. 100). Upon final transposition back to the tonic, the final fugal subject entry begins on the fifth-scale degree (m. 123).

It is manifestly evident that the overall compositional nature and structure of BWV 564 is largely modeled upon and influenced by the Italian concerto. However, what is perhaps less evident, and thus less clear, is the particular vintage of the Italian concerto compositional model that influenced Bach and his composition of BWV 564. An arrival at a thorough and in-depth understanding of such influence will provide a clearer picture of which form of the Italian concerto compositional model influenced the composition of BWV 564, and thus, interestingly, will conclusively place the work in Bach's chronology with sufficient precision in order to best arrive at likely performance practices of the work as a whole, and specifically, of the *Grave* section concluding the *Adagio*.

Chapter 2: *Italian Concerto Compositional Style*

Scholarly research has generally recognized and asserted the character of BWV 564 as largely resembling the Italian concerto. Philipp Spitta ascribed to Bach a knowledge of Italian concerto compositional style completely indebted to the modern Italian concerto compositional style embodied by the concertos of Antonio Vivaldi (1678-1741), highlighting his sixteen transcriptions of violin concertos for clavier and three transcriptions for organ, while ascribing to Johann Gottfried Walther (1684-1748), relative and colleague of Bach, familiarity with the early Italian concerto compositional style displayed among the concertos of composers such as Tomaso Albinoni (1671-1751), Luigi Manzia (1665-1708), Giorgio Gentili (c. 1668-c. 1731), Giuseppe Torelli (1651-1709), Giulio Taglietti (c. 1660-1718), and Giovanni Lorenzo Gregori (1663-1745), evidenced by Walther's organ transcriptions of concertos by these composers.[41] However, as research into Bach's absorption of Italian concerto compositional writing has continued and developed, a more refined understanding of Bach's appropriation of Italian concerto writing has resulted, as can be ascertained in surveying research on Bach over the course of nearly a century-and-a-half. While Manfred F. Bukhofzer and Pro take an essentially identical stance to that of Spitta,[42] as does Pro, others, such as Claude V. Palisca, allude to the influence of other unnamed "earlier Italians" on Bach's writing

[41] Spitta, *Johann Sebastian Bach*, 411.

[42] Manfred F. Bukhofzer, *Music in the Baroque Era: From Monteverdi to Bach* (New York: W. W. Norton & Company, 1947), 276; Pro, "*Bach's Toccata, Adagio, and Fugue in C Major for Organ*," 19.

besides Vivaldi, manifest particularly in the use of fugal writing style for the last movements of concertos.[43]

More recent research confirms Palisca's allusion to the influence of the "earlier Italians" upon Bach and concerto composition. In his considerable work entitled *The German Concerto: Five Eighteenth-Century Studies*, Pippa Drummond not only brought attention to a sudden general change in the style of the German concerto around 1714, following the example of Vivaldi, but also supported such a date by noting references to the influence of Venetian concerto writing in Germany, which occurred in instances of German correspondence and literary writings during the second decade of the eighteenth century. Drummond adds that it was during this particular decade, and not earlier, that German composers began to seek Italian concertists for study under them.[44] With respect to Weimar, no doubt such a shift occurred as the result of the return from Amsterdam of Prince Johann Ernst (1696-1715), an accomplished violinist in his own right, in the spring of 1713, at which time he brought with him both published and unpublished copies of music for the library of the Red Palace. It is generally believed in modern scholarly circles that Ernst had the occasion of meeting the Dutch organist Jan Jacob de Graaf, who was known at the time for his keyboard transcriptions of the then-modern Italian concerto style so synonymous with Vivaldi.[45]

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[43] Claude V. Palisca, *Baroque Music* (Englewood Cliffs: Prentice Hall, 1968), 155.

[44] Pippa Drummond, *The German Concerto: Five Eighteenth-Century Studies* (Oxford: Clarendon Press, 1980), 3.

[45] Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton, 2000), 126.

Further credence concerning the coincidence of the return of Ernst and Weimar's exposure to modern Italian concerto compositional style stems from a letter of correspondence dated April 11, 1713 and written by Philipp David Kräuter, a student of the Augsburg Evangelical *Scholarchat* who traveled to Weimar in April 1711 to study organ with Bach on scholarship. In this letter Kräuter asks the *Scholarchat* for an extension to further his study under Bach, listing various reasons for doing so, the second reason of which reads as follows:

> Because the Weimar Prince here, who is not only a great lover of music but himself an incomparable violinist, will return to Weimar from Holland after Easter and spend the summer here, I could hear much fine Italian and French music, particularly profitable to me in composing concertos and ouvertures.[46]

Given that Kräuter's request was granted by the *Scholarchat* in a letter dated April 27, 1713 and that his organ study under Bach continued until September 1713,[47] presumably after Ernst's return to Weimar from Amsterdam, we can assign the introduction of modern Italian concerto compositional writing to the middle portion of 1713, meaning that influences in Weimar concerto writing prior to the summer of 1713 are ascribed to composers of the early Italian concerto compositional style.[48]

Bach's activity in concerto writing during his Weimar period, authoritatively confirmed in general scholarly circles, consists not of original concerto writing, but rather is restricted to his sixteen concerto transcriptions arranged for solo clavier (BWV 972-87)

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[46] Christoph Wolff, ed. *The New Bach Reader: A Life of Johann Sebastian Bach in Letters and Documents* (New York: W. W. Norton & Company, 1998), 319.

[47] Ibid., 320.

[48] Cf. Wolff, *Johann Sebastian Bach*, 126.

and his concerto transcriptions for organ (BWV 592-596). Of the clavier concerto transcriptions, six have works of Vivaldi as their source,[49] one has the second concerto of Alessandro Marcello's *Concerti à Cinque* (published in Amsterdam, 1716) as its source,[50] the source of another (BWV 985) is Georg Philipp Telemann's violin concerto in G minor, three have works of Prince Johann Ernst as their source,[51] and five have sources that stand unidentified.[52] Of the five organ transcriptions, three have works of Vivaldi as sources,[53] with works of Prince Johann Ernst serving as sources for the remaining two.[54] Beyond these concerto transcriptions for clavier and for organ, Bach's next activity with the concerto genre appears to not have occurred until his Cöthen period (1717-1723), during which time he was appointed as *Capellmeister* to Prince Leopold, and as such, was given the duty of composing chamber music.[55]

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[49] BWV 972: Vivaldi, op. 3, no. 9, violin concerto in D major, RV 230; BWV 973: Vivaldi, op. 7, no. 2, violin concerto in G major, RV 299; BWV 975: Vivaldi, op. 4, no. 6, violin concerto in G minor, RV 316; BWV 976: Vivaldi, op. 3, no. 12, violin concerto in E major, RV 265; BWV 978: Vivaldi, op. 3, no. 3, violin concerto in G major, RV 310; BWV 980: Vivaldi, op. 4, Book I, no. 1, violin concerto in B-flat major, RV 381; see Drummond, *The German Concerto*, 6; cf. Christoph Wolff, et al., "Bach," in *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com (accessed March 27, 2011).

[50] BWV 974: Marcello, no. 2 of *Concerti à Cinque*, *oboe concerto in C minor or D minor*; see Drummond, *The German Concerto*, 6.

[51] BWV 982: Ernst, op. 1, no. 1, violin concerto in B-flat major; BWV 984: original is lost; BWV 987: Ernst: op. 1, no. 4, violin concerto in D minor; Ibid., 6.

[52] See Wolff, et al., "Bach."

[53] BWV 593: Vivaldi, op. 3, no. 8, double violin concerto in A minor, RV 522; BWV 594: Vivaldi, op. 7, Book II, no. 5, violin concerto in D major, RV 208; BWV 596: Vivaldi, op. 3, no. 11, double violin concerto in D minor, RV 565; see Drummond, *The German Concerto*, 7.

[54] BWV 592: Ernst, op. 2[?], no. 1, violin concerto in G major; BWV 595: original is lost; Ibid., 6-7.

[55] David Yearsley, "The Concerto in Northern Europe to c. 1770," in Simon P. Keefe, ed., *The Cambridge Companion to the Concerto* (Cambridge: Cambridge University Press, 2005), 57.

It is clear from this overview of concerted works from Bach's Weimar period that the figure of Antonio Vivaldi held prominence for Bach with respect to concerto compositional style and approach. However, the legitimacy of the introduction of the modern Italian concerto compositional style occurring during the summer of 1713 requires that such Vivaldian influence gained prominence no earlier than that very timeframe, meaning that Bach's interaction with concerto compositional style prior to the summer of 1713 involved that of the "earlier Italians," so described by Palisca above. Not only can this be asserted by means of the external evidence (of Bach's encounter with concerto manuscripts and his transcribing of the same), but it can also be asserted by means of internal evidence, that is, by way of compositional characteristics and by looking at Bach's own evolution of compositional approach that occurred as a consequence of interaction with the concertos of Vivaldi and other composers of the modern Italian concerto compositional style.

Concerning such evolution in compositional approach, the early Bach biographer Johann Nikolaus Forkel (1749-1818) provides the following description:

> Johann Sebastian Bach's first attempts at composition were, like all first attempts, defective. Without any instruction to lead into the way which might gradually have conducted him from step to step, he was obliged, like all those who enter on such a career without a guide, to do at first as well as he could. To run or leap up and down the instruments, to take both hands as full as all the five fingers will allow, and to proceed in this wild manner till they by chance find a resting place are the arts which all beginners have in common with each other. They can therefore be only "finger composers" (or "clavier hussars," as Bach, in his riper years, used to call them); that is, they must let their fingers first play for them what they are to write, instead of writing for the fingers what they shall play. But Bach did not long follow this course. He soon began to feel that the eternal running and leaping led to nothing; that there must be order, connection, and proportion in the thoughts; and that, to attain such object, some kind of guide was

> necessary. Vivaldi's Concertos for the violin, which were then just published, served him for such a guide. He so often heard them praised as admirable compositions that he conceived the happy idea of arranging them all for his clavier. He studied the chain of the ideas, their relation to each other, the variations of the modulations, and many other particulars. The change necessary to be made in the ideas and passages composed for the violin, but not suitable to the clavier, taught him to think musically; so that after his labor was completed, he no longer needed to expect his ideas from his fingers, but could derive them from his own fancy. Thus prepared, he wanted only perserverance and unremitting practice to reach a point where he could not only create himself an ideal of his art, but might also hope, in time, to attain to it.[56]

The value of Forkel's commentary lies primarily in the portrayal of Bach's Vivaldian awakening as serving as a pivotal moment in Bach's compositional development, which proceeded from "eternal running and leaping" toward "order, connection, and proportion in the thoughts." Put alternatively, Bach's compositional development progressed from a "descriptive" status of replicating what the fingers generated in the creative process, toward a "prescriptive" status of determining for the fingers the musical ideas to perform. This "prescriptive" status necessitated the acquisition and internalization of "order, connection, and progression" of musical thought—the "meticulous rationalization of the creative act," as Christoph Wolff phrases it.[57] It was Bach's exposure to the modern Italian concertos for violin of Vivaldi, the Marcellos, and others, and, specifically, his transcriptions of the same that served as the occasion for the development and ultimate acquisition of this "meticulous rationalization" in the compositional process.

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[56] Wolff, *The New Bach Reader*, 441-442.

[57] See Wolff, *Johann Sebastian Bach*, 171.

In his work entitled *Johann Sebastian Bach: The Learned Musician*, Christoph Wolff provides his own analysis on Forkel's commentary and the significance of Bach's involvement in concerto transcription, an analysis that is particularly helpful in coming to terms with what type of Italian concerto compositional style indeed influenced the work, and thus, approximately when the work would have been composed. First, Wolff convincingly argues, on the basis of Forkel's own words, that Bach's acquisition of "order, connection, and proportion" has nothing to do with the learning of new forms and genres, nor does it pertain to more rudimentary technical aspects of the compositional craft, such as counterpoint, harmonic considerations, and voice leading. That is to say, as was true with the compositional rudiments listed above, Bach's encounter with the concerted works of Vivaldi contributed nothing novel to Bach in terms of general concerto form. Bach's familiarity with concerto form, evidenced in broad sense in BWV 564 by the tripartite "fast—slow—fast" structure, came prior to his encounter with the concerted works of Vivaldi and other composers of the modern Italian concerto style, and thus such familiarity with concerto form came from exposure to works manifesting the early Italian concerto style.

Second, and more importantly, Wolff notes that the new ways of "musical thinking" that Bach learned from the concerted works of Vivaldi "quickly penetrated other instrumental and vocal genres." If BWV 564 was indebted to the concerted works of Vivaldi, as Spitta, Bukhofzer, and Pro have asserted, then the work would certainly reflect the new ways of Bach's acquired "musical thinking"—the same sense of "order, connection, and proportion" that Bach acquired from transcribing and studying the

concertos of Vivaldi and other composers of the modern Italian concerto style. Any assertion to the contrary would argue not only against the influence of Bach's new "musical thinking," which is sufficiently if not well attested, as seen above, but also in favor of a retrogression of his compositional language.[58]

What would this sense of "order, connection, and proportion" be that Bach acquired through his concerto transcriptions? Simon McVeigh and Jehoash Hirshberg suggest that the answer lies in the use of *ritornello* form:

> Listening to a concerto movement in ritornello form should therefore be an active process for the listener, who reacts to musical events on two levels simultaneously as the movement unfolds:
>
> (1) relating each new musical idea to its immediate past and anticipating elaborations later in the movement;
> (2) drawing on familiarity with a large repertoire of music of the period, and not just of concertos.
>
> The listener of Vivaldi's time, whose daily repertoire consisted largely of new music, locally composed, would surely have been alive to subtle variants and novel formal strategies in each new concerto and would have appreciated and comprehended the selection of choices the composer was trying out. . . . Such alert listening is much assisted by the shortness of ritornello movements, already highlighted in 1752 by Johann Joachim Quantz, who implied that five minutes was a 'suitable length' for the first movement; he explicitly referred to the vantage point of the listener who would prefer a piece 'too short rather than too long'.[59]

Karl Heller echoes the sentiment of McVeigh and Hirshberg, only to strengthen it with further detail:

> A multi-sectioned yet self-contained opening tutti and a qualitatively different solo opening became the major features of the concerto-movement developed by

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[58] Ibid., 170-171.

[59] Simon McVeigh and Jehoash Hirshberg, *The Italian Solo Concerto, 1700-1760: Rhetorical Strategies and Style History* (Woodbridge: The Boydell Press, 2004), 2.

> Vivaldi. The most important characteristics of the Vivaldi ritornello form is the multiple reappearance, usually in shortened form, of the opening tutti ritornello in alternation with a solo section episode, which generates the necessary thematic unity and a manifest division of the relatively large-scale movement. At least one more aspect deserves attention: the ritornelli within the movement appear on different scale steps of the home key, such as dominant, parallel tonic, and parallel dominant, thus marking the beginning and the end of the movement's overall harmonic plan. As a result, the solo episodes are also the modulatory sections of the movement. This characteristic appears to be appropriate for the sections determined by virtuoso solo figuration, and this feature also sets them apart from the thematically distinct ritornello blocks.[60]

Logically, Heller asserts that the most compositionally mature movements of *L'Estro armonico*, Op. 3 follow the above compositional approach the most closely. Certainly, belonging to this category of movements, as Heller himself also asserts, is the first movement of the eighth concerto, one of three concertos composed by Vivaldi that Bach transcribed for organ, a work entirely based upon *ritornello* form and tutti-solo alternation. Thus, in Heller's view, it is the establishment of the use of the tutti *ritornello* alternating with solo episodes that best distinguish Vivaldi's concertos from preceding or concurrent yet alternative concerto composition.[61]

And yet, the *ritornello* form and tutti-solo structural alternation is not, in and of itself, the sense of "order, organization, connection, coherence, continuity, proportion, and relation" that Bach ultimately learned from Vivaldi's concertos upon studying and transcribing them. To be sure, such form and structure plays a crucial role in such compositional sense, but it is not the summit of the compositional sense. Rather, such form and structure serve a subsidiary role to that of motivic generation and development,

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[60] Karl Heller, *Antonio Vivaldi: The Red Priest of Venice*, trans. David Marinelli (Portland: Amadeus Press, 1997), 64.

[61] Ibid., 64-65.

which serves as the greatest compositional achievement of the modern Italian concerto compositional style. In discussing Bach's transcription of the first movement of Vivaldi's Op. 3, No. 3, Christoph Wolff provides an invaluable general description of such motivic generation and development:

> The generative motivic substance (a) contains the potential for developing further motives—(b) and (c), both related and contrasting to (a)—and juxtaposing them. The ideas are hierarchically organized—(a) = tutti, (b) = solo—with an irreversible order. In the course of the movement, both the primary idea (a) and the secondary ideas (b) and (c) develop variants in order to secure continuity and change, yet throughout the movement—in a gradually unfolding scheme of order, coherence, and relation—each measure possesses an unmistakable identity. Moreover, the successive order of measures constitutes a chain of clearly structured correlations and metric periodization, with shifting proportions between chordal and figurative measures. Musical thinking in this movement means something very different from pursuing such conventional compositional techniques as, for example, harmonizing a melody or designing a fugal exposition by finding a proper imitative scheme for subject and answer. Vivaldi's novel method means defining the substance of a musical idea with the aim of elaborating on it, a process that observes the closely interrelated categories of order, connection, and proportion and thereby unifying a piece.[62]

A brief analysis of Bach's transcription of the first movement of Vivaldi's Op. 3, No. 8, the *Concerto a-Moll*, BWV 593 vindicates Wolff words concerning such motivic substance and development achieved by means of *ritornello* structure and the resultant tutti-solo alternation. One can easily ascertain how the primary idea of the initial tutti "contains the potential" for developing the beginning pentachordal motive of the initial solo section:

[62] Wolff, *Johann Sebastian Bach*, 172.

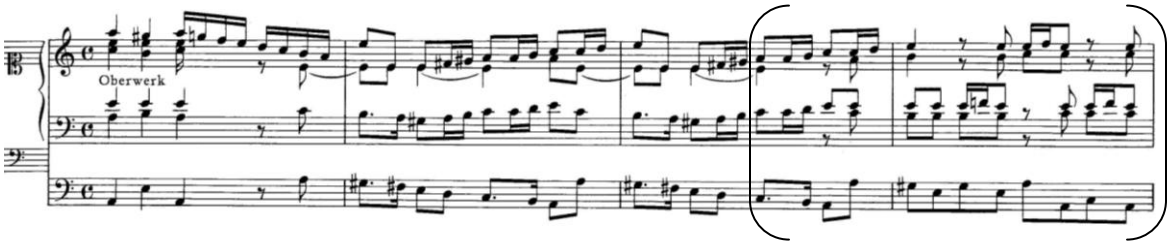


Figure 2.1: Bach, *Concerto a-Moll*, BWV 593, mm. 1-4, highlighting the contour of the pentachordal motive present in the initial tutti section, indicated by brackets.[63]

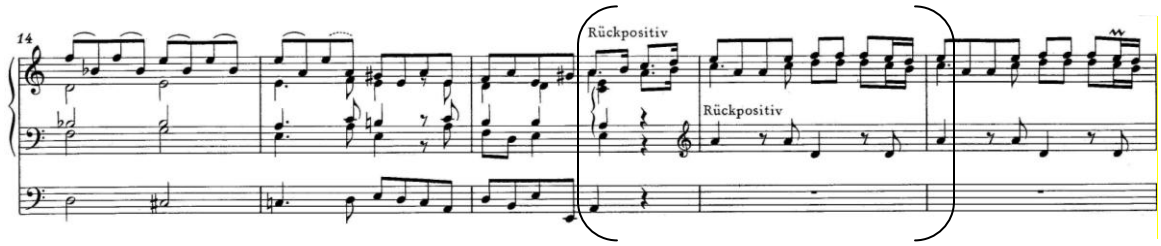


Figure 2.2: Bach, *Concerto a-Moll*, BWV 593, mm. 14-18, highlighting the pentachordal motive present in the initial solo section, indicated by brackets.

[63] All musical examples of Johann Sebastian Bach's *Concerto a-Moll*, BWV 593 are taken from Johann Sebastian Bach, Johann Friedrich Fasch, François Couperin, Antonio Vivaldi, Johann Ernst, Johann Friedrich Fasch, and François Couperin, *Bearbeitungen fremder Werke*, ed. Karl Heller (Kassel: Bärenreiter, 1979), 16-29. Reprinted by permission of the publisher.

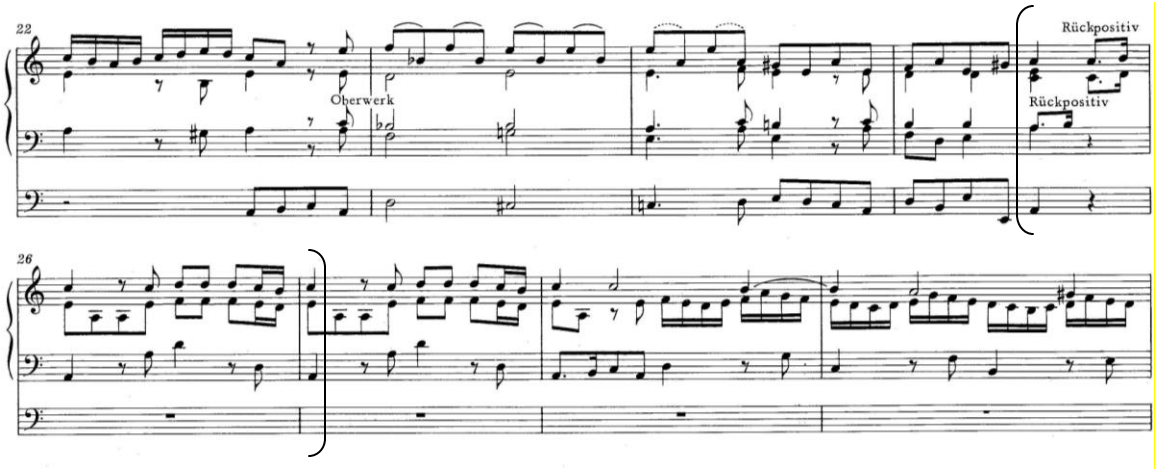


Figure 2.3: Bach, *Concerto a-Moll*, BWV 593, mm. 22-29, highlighting the pentachordal motive present in the second solo section, indicated by brackets.

Similarly, one can detect the development of variants, derived from both the primary idea of the pentachordal motive, manifest most notably in scalar patterns and compass (see Figure 2.4-5), as well as from the secondary ideas of the neighboring-tone motives (see Figures 2.6-7) and broken intervallic figuration, derived from the initial pentachordal secondary idea (see Figure 2.8):

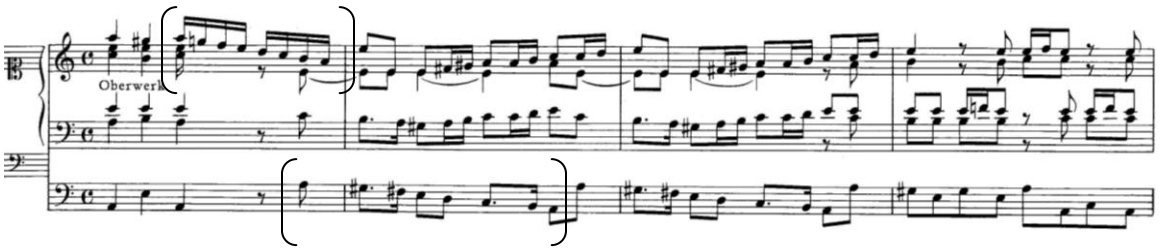


Figure 2.4: Bach, *Concerto a-Moll*, BWV 593, mm. 1-4, highlighting the instances of scalar patterns and compass present in the initial tutti section, indicated by brackets.

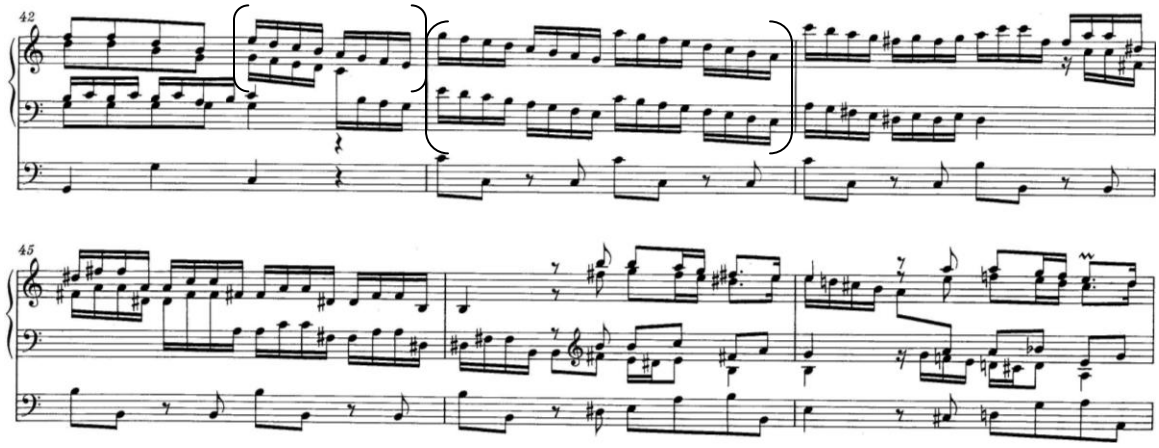


Figure 2.5: Bach, *Concerto a-Moll*, BWV 593, mm. 42-47, highlighting the instances of scalar patterns and compass present in the second solo section, indicated by brackets.

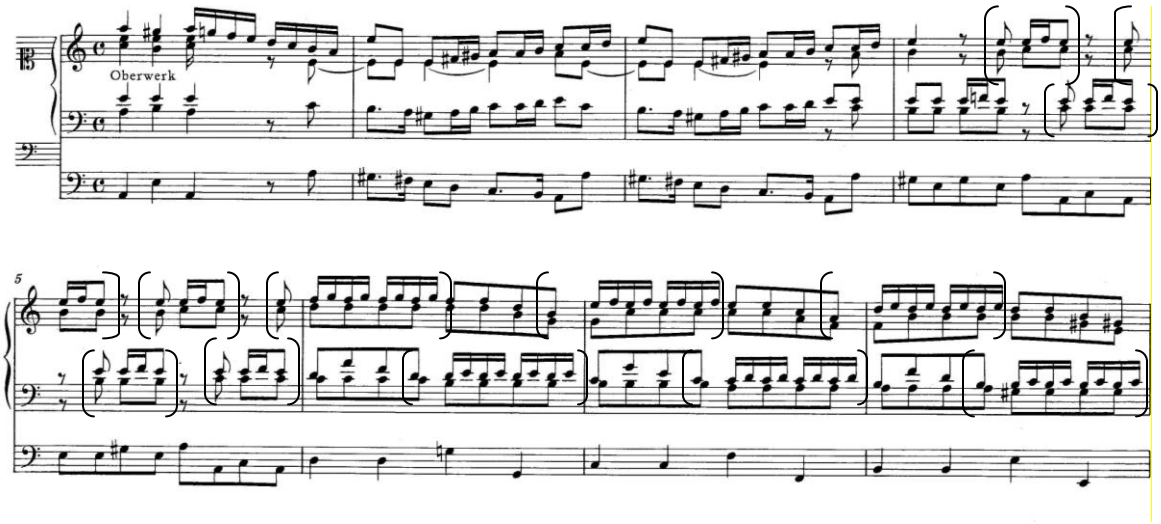
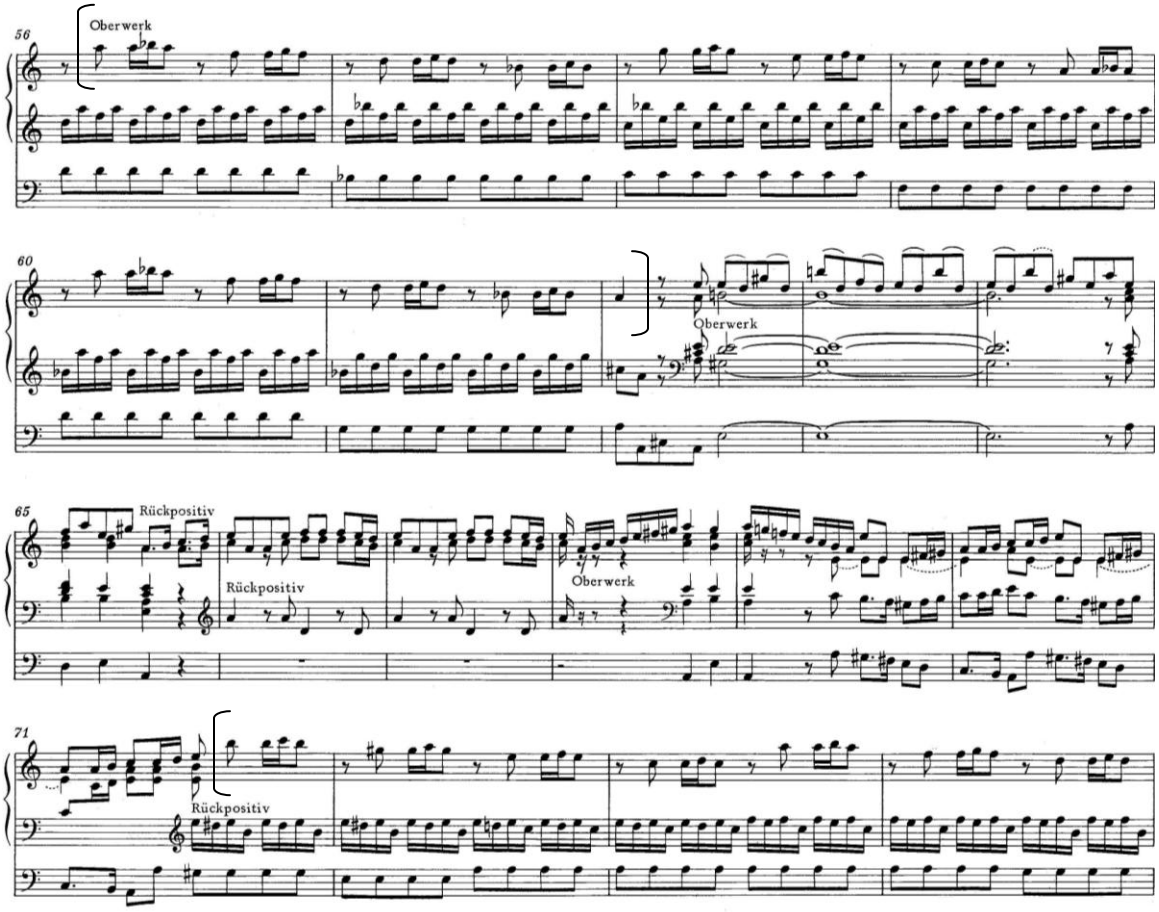


Figure 2.6: Bach, *Concerto a-Moll*, BWV 593, mm. 1-8, highlighting the instances of secondary ideas manifested in neighboring-tone motives present in the initial tutti section, indicated by brackets.


56
Oberwerk
60
Oberwerk
65
Rückpositiv
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Oberwerk
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Rückpositiv

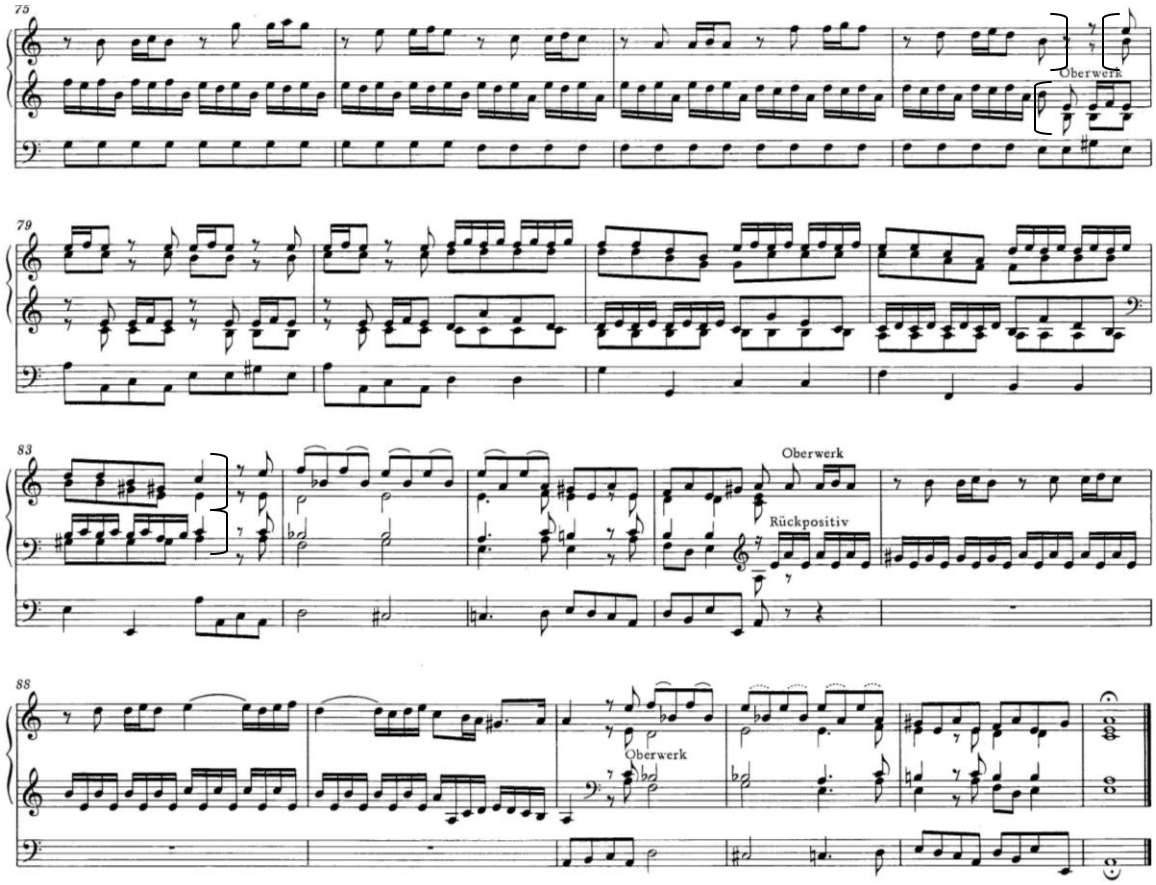

Figure 2.7: Bach, *Concerto a-Moll*, BWV 593, mm. 56-93, highlighting the instances of secondary ideas manifested in neighboring-tone motives present in the third and final solo sections, indicated collectively in each clef by brackets.

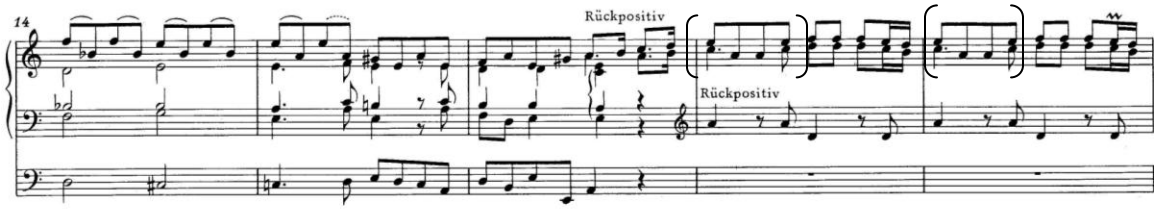

Figure 2.8: Bach, *Concerto a-Moll*, BWV 593, mm. 14-18, highlighting the instances of broken intervallic figuration present in the initial tutti section, indicated by brackets.

Additionally, one can easily see the "clearly structured correlations and metric periodization"[64] of the shifts from chordal sections to figuration sections, another facet of Bach's new acquired "musical thinking":

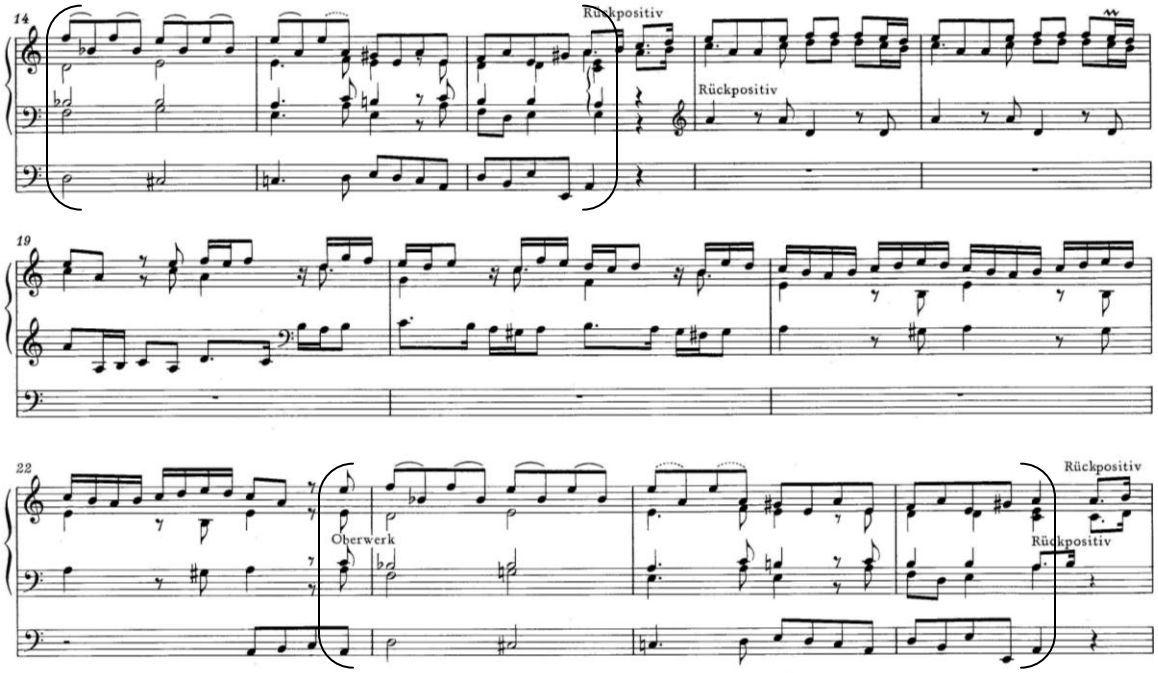

Figure 2.9: Bach, *Concerto a-Moll*, BWV 593, mm. 14-25, highlighting the dichotomy of chordal sections and figuration sections, with chordal sections indicated by braces.

Thus, on the basis of scholarly commentary as well as score analysis, one can sufficiently grasp the nature of Bach's "new musical thinking" and its consistency of "order, organization, connection, coherence, continuity, proportion, and relation," as defined by the modern Italian *ritornello* principle and tutti-solo principle, all of which

[64] Wolff, *Johann Sebastian Bach*, 172.

resulted for Bach in his transcriptions and study of concerted works of the modern Italian concerto style. Should BWV 564, a work betraying Italian concerto influence, have been composed either concurrently with or following Bach's concerto transcriptional activity (c. 1713-1714), it stands to reason that the work would manifest characteristics of this "new musical thinking." However, such appears not to be the case.

In the first place, the presence of any well-defined Vivaldian *ritornello* principle, as exemplified above, in the opening movement is noticeably absent in the first movement of BWV 564. Rather, following the opening manual *passaggio* and pedal solo, the remaining *concertante* portion of the opening movement largely consists of a dialogue between two contrasting ideas,[65] labeled "Motive A" and "Motive B," respectively, as Peter Williams has noted well:

[65] As opposed to the classic Vivaldian *ritornello* design consisting of a minimum of three distinct and contrastive ideas, of which the concluding idea frequently evokes the first idea. See Michael Talbot, "The Concerto Allegro in the Early Eighteenth Century" in *Music & Letters*, Vol. 52, No. 2 (April 1971), 170.

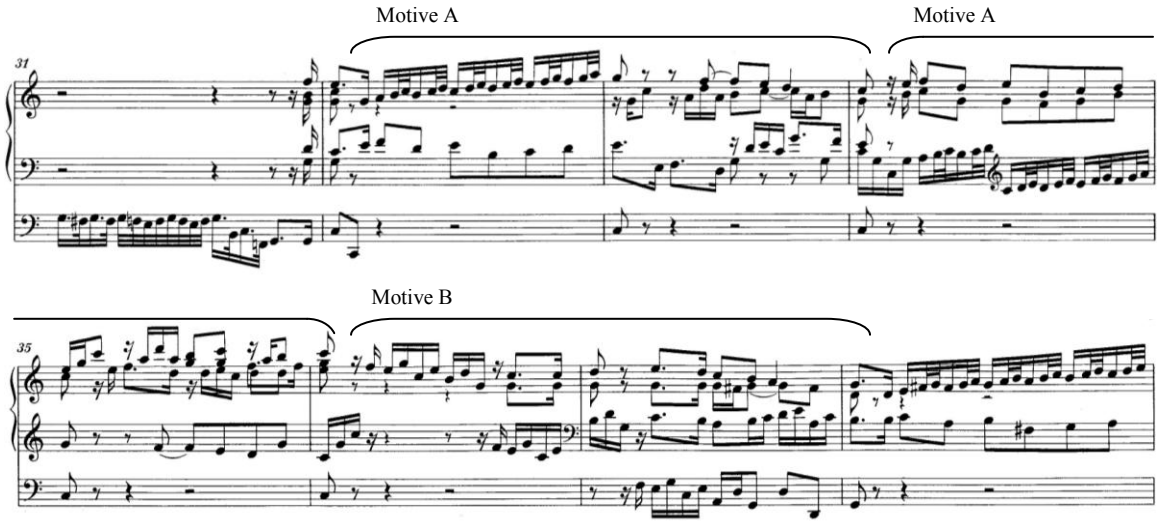

Figure 2.10: Bach, *Toccata*, BWV 564, mm. 31-38, highlighting the quasi-ritornello phrases in dialogue, termed "Motive A" and "Motive B," respectively.

Thus, the Vivaldian tutti-solo alternation imbedded in the *ritornello* structure is also absent. While the dactylic scalar figurations in the manuals certainly not only allude to the character of soloistic virtuosity, but also may betray a "solo-tutti" structure, the various instances of inclusion of such figuration comprise a wide pitch compass (B1 to A4), which would imply various instruments performing solo figurations simultaneously, which at best would allude to the four-part early concerto type, where any solo passagework would simply be the result of the nature of figuration.[66] Such allusion to the early four-part concerto type is confirmed by the presence of soloistic figuration in the "tutti" portion, again spanning a wide pitch range within a few measures and thus implying the allusion to various instruments performing solo motivic figurations:

[66] See McVeigh and Hirshberg, *The Italian Solo Concerto, 1700-1760*, 53.

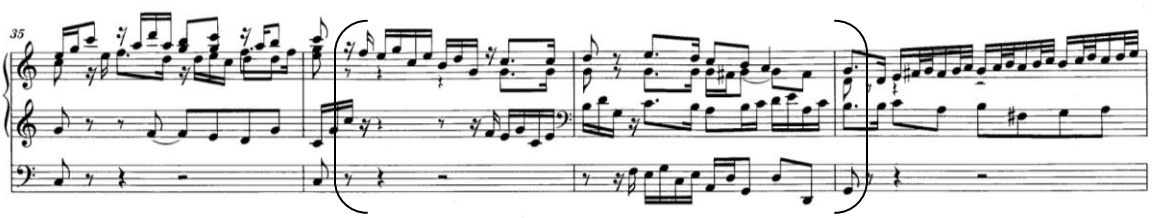

Figure 2.11: Bach, *Toccata*, BWV 564, mm. 35-38, highlighting the descending solo motivic figuration performed in tandem, indicated by brackets.

Additionally, with respect to the absence of the "tutti-solo" *ritornello* structure, the modulatory role given the solo sections, as articulated by Heller above, is also absent in BWV 564. Rather, modulation and tonicization occurs by way of Motive B:

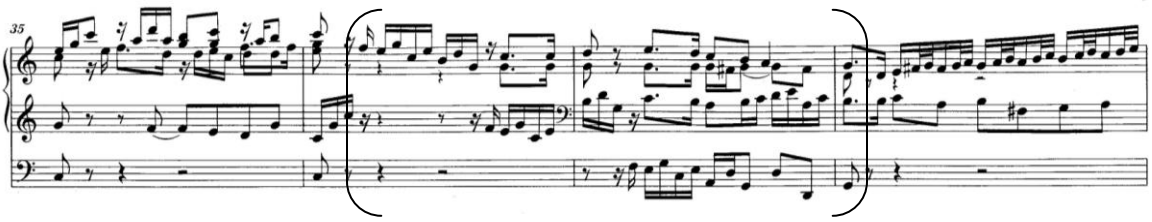

Figure 2.12: Bach, *Toccata*, BWV 564, mm. 35-38, highlighting the modulation achieved by way of Motive B, indicated by brackets.

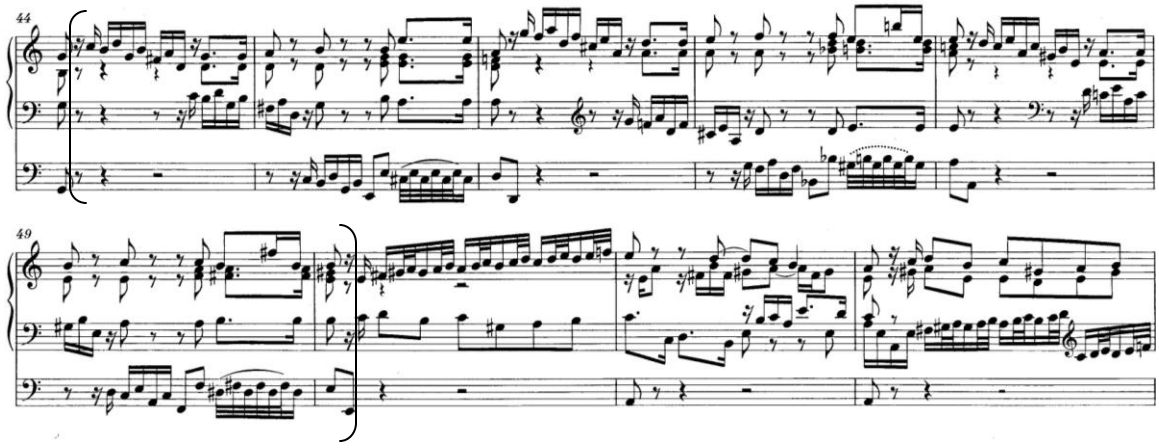

Figure 2.13: Bach, *Toccata*, BWV 564, mm. 44-52, highlighting the tonicization and modulation achieved by way of Motive B, indicated collectively by brackets.

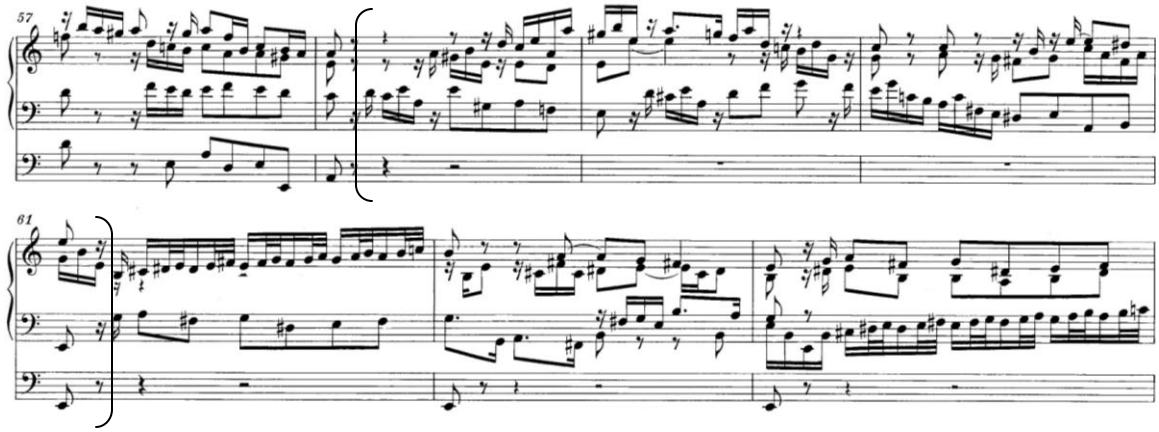

Figure 2.14: Bach, *Toccata*, BWV 564, mm. 57-63, highlighting the modulation achieved by way of Motive B, indicated by brackets.

Most importantly, however, motivic generation and development are noticeably lacking, no doubt due to the contrapuntal character of the first movement. Upon the

conclusion of the opening manual *passaggio* and pedal solo, the remainder of the *concertante* portion of the movement consists largely of the dialogue between two contrastive ideas, Motive A and Motive B, which manifest enduring and consistent, if not impenetrable, characters. As shown above, only Motive B receives any alternate treatment, and that either for transitional purposes of tonicization and modulation, as shown above, or for cadential purposes:

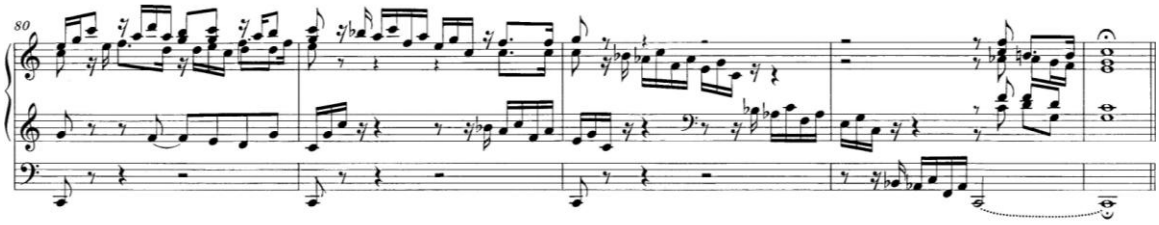

Figure 2.15: Bach, *Toccata*, BWV 564, mm. 80-84.

Lacking in the first movement of BWV 564 is any generation or development of Motive A, as well as any real sense of the use of motivic variation for the sake of developing a discernable sense of continuity and change, making any authoritative influence of the modern Italian concerto compositional style highly suspect.

With respect to the early Italian concerto influence upon Bach, and thus upon BWV 564, perhaps the best starting point is that of the composer Tomaso Albinoni, specifically, his *Concerto a cinque*, Op. 2 of 1700 (hereafter "Albinoni's Op. 2"). While it is true that recent scholarship has briefly asserted a compositional connection between BWV 564 and the early Italian concerto, which itself is seen as best represented by

Albinoni's Op. 2,[67] it has done so with neither any specific reference to particular concertos in Albinoni's Op. 2 nor any supportive treatment (historical, analytical, or otherwise), leaving readership to view such an assertion either, at worst, worthy of nothing more than a *fiat* response or, at best, an invitation for further investigation about its validity. Dealing constructively with this assertion by viewing it as a warrant for supportive treatment, such a treatment that is both historical and analytical in nature is provided below.

From a historical perspective, there is much evidence pointing to the wide distribution and influence of Albinoni's Op. 2 across Europe. Michael Talbot notes that this particular work was the first collection of concertos to make any significant impact on the European continent north of the Alps, a claim supported by the fact that that, quite remarkably, the sixth concerto of Albinoni's Op. 2 was published in Britain by the English publisher John Walsh as early as 1704 under the title "Sonata Concerto Grosse for Violins in 5, 6, and 7 Parts," itself being the first concerto ever published in Britain (Walsh would publish the remaining five concertos together in a 1709 compendium, further suggesting extensive early influence through the continent).[68] More pertinent to Bach, Talbot's claim received credence not only on account of the fact that Bach was already highly familiar with Albinoni's Op. 1 of 1694, made clear by the fact that Bach based three fugues for keyboard (BWV 946, 950, 951) upon the second movements of

[67] See Wolff, *Johann Sebastian Bach*, 126.

[68] See Michael Talbot, *Tomaso Albinoni: The Venetian Composer and His World* (Oxford: Clarendon Press, 1990), 13.

nos. 12, 3, and 8,[69] but also as Bach himself copied by hand the *continuo* part of the *Concerto* II of Albinoni's Op. 2 c. 1710[70] and as two of the concertos of the work, namely *Concerto* IV and *Concerto* V, were transcribed for organ in Weimar by Johann Gottfried Walther.

Of particular interest with respect to the chronology of the Walther concerto transcriptions for organ is the Dedication of his *Praecepta der Musicalischen Composition*, dated March 13, 1708, in which Walther pens the following in honor of his student, Prince Johann Ernst:

> From the moment when Your Serene Highness allowed me to approach your princely chamber with a gentle music . . . Your Serene Highness's soul will find the greatest relief when plagued by sleepless nights and future woes when Your Serene Highness can confidently turn to the keyboard and expel the sorrowful thoughts to the deserts of oblivion through musical delicacies."[71]

Concerning these very words, Klaus Beckmann offers the following commentary:

> What "musical delicacies" to be played on the clavier could Walther have imparted to the prince on two to three years of keyboard instruction? What pieces were suited to a talented prince who was "also said to play the violin incomparably" and who apparently enjoyed the concerto literature of his time above all else? And what did Walther teach to the other titled and untitled keyboard aficionados? In this predominantly courtly milieu, music lovers were undoubtedly delighted to have ready access to the then most popular genre of aristocratic ensemble music, the Italian concerto, through transcription for a solo keyboard instrument. The pieces were thus made available to all—to the single music lover at the keyboard as well as to any ad hoc circle of interested

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[69] Eleanor Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi* (New York: Praeger Publishers, 1975), 200-201.

[70] Known primarily as BWV Anh. I 23, currently part of the Manfred Gorke collection of the Musikbibliothek der Stadt Leipzig. Ibid., 21.

[71] Johann Gottfried Walther, *Praecepta der Musicalischen Composition*, ed. Peter Benary (Leipzig: Breitkopf & Härtel,1955), 11, cited in Johann Gottfried Walther, *Sämtliche Orgelwerke = Complete organ works*, ed. Klaus Beckmann (Wiesbaden: Breitkopf & Härtel, 1998), 7.

> listeners—in a "user-friendly" form which did not require the participation of a court ensemble. And we know that Walther always had a canny feeling for the needs or demands of his time. Witness the *Praecepta*, which he presented to the studious young prince at just the right moment. And witness his chorale preludes and *Musicalisches Lexicon*. Consequently, it becomes clear that the prince obtained major impulses from Johann Gottfried Walther, the sole and original initiator of Weimar's clavier and organ transcriptions.[72]

Beckmann's commentary logically suggests that Walther penned at least a portion of his concerto transcriptions for clavier, of which a total of seventy-eight were composed over his lifetime, for Johann Ernst, in an attempt to remedy the latter's bout with insomnia, and that Walther did so prior to the publication of his *Praecepta der Musicalischen Composition* in 1708. Given that Walther's encounter with the genre of the early Italian concerto undoubtedly occurred subsequent to his July 29, 1707 appointment as organist at the *Stadtkirche* in Weimar,[73] on account of the ascendance of court music under the Weimar co-regency, and given that Walther's instruction of Johann Ernst in keyboard and composition began on Michaelmas 1707,[74] it appears that the transcriptions to which Walther refers were most likely completed during the latter months of 1707 and/or the early months of 1708. The likelihood that *Concerto* IV and *Concerto* V of Albinoni's Op. 2 was among the first of those concertos transcribed by Walther is exceptionally strong, given the fact that the original publication of Albinoni's Op. 2 chronologically followed only four major publications of early Italian instrumental

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[72] Ibid., 7.

[73] Cf. George J. Buelow. "Walther, Johann Gottfried." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com (accessed February 8, 2011).

[74] Klaus Beckmann, *Johann Gottfried Walther, Briefe*, ed. Hans-Joachim Schulze (Leipzig: Deutscher Verlag fur Müsik, 1987), 220, cited in Beckmann, *Sämtliche Orgelwerke*, 7.

concertos: Giuseppe Torelli's *[6] sinfonie a tre e [6] concerti a quattro*, Op. 5 (Bologna, 1692), Giulio Taglietti's *[6] Concerti e [4] sinfonie a tre*, Op. 2 (1696), Giovanni Lorenzo Gregori's *[10] Concerti grossi a più stromenti*, Op. 2 (Lucca, 1698), and Torelli's *[12] concerti musicali a quattro*, Op. 6 (Augsburg, 1698).[75] Among these four publications, only Gregori's Op. 2 and Albinoni's Op. 2 are included among Walther's extant concerto transcriptions for organ that have been handed down via the autograph of Codex Q1, further strengthening the likelihood that the concertos of Albinoni's Op. 2 was among the first transcribed by Walther, if not the first concertos altogether to be transcribed by him. Thus, on account of the early publication date of Albinoni's Op. 2, it stands to reason that Walther's transcriptions of the same serve as some of Walther's first concerto transcriptions, making the source highly important in terms of ascertaining any influence of early Italian concerto style upon Bach during his first appointment in Weimar and upon his composition of BWV 564, especially given the likely completion of the Walther's transcriptions by 1708.

Additionally, the reference that Beckmann makes to "ready access" and availability of the genre of the Italian concerto via Walther's concerto transcriptions for clavier among "keyboard aficionados" and "music lovers" and "ad hoc circle of interested listeners" alike raises a very interesting question concerning which source of Albinoni's Op. 2 Bach would have encountered first. It is reasonably estimated that BWV Anh. I 23, Bach's *basso continuo* autograph transcription of *Concerto* II of

[75] See Talbot, *Tomaso Albinoni*, 99.

Albinoni's Op. 2, was penned c. 1710,[76] perhaps earlier or even later, yet undoubtedly stemming from the period of his initial Weimar appointment.[77] Irrespective of the precise dating of BWV Anh. I 23, however, it appears quite likely that Bach's first encounter with any portion of Albinoni's Op. 2 occurred by way of Walther's transcriptions of the concertos of Albinoni's Op. 2, first because an encounter with the concerto literature in Weimar came through the personage of Walther, but also because of Walther's completion of his first concerto transcriptions for clavier by early 1708, at least a few months prior to Bach beginning his appointment in Weimar as court organist and *Cammer Musicus* in July of 1708. The wide accessibility of Walther's transcriptions of Albinoni's Op. 2 for organ, referenced by Beckmann, undoubtedly included Bach not only from a general standpoint as a musician, relative, and colleague, but also from the specific standpoint that such transcriptions would be naturally suited toward him and his musical interests as the newly appointed court organist and *Cammer Musicus*, since the transcriptions are adaptations of chamber music intended for the organ and given the value of the transcriptions in appeasing the aristocratic tastes of the ducal court. In this way, not only can it be asserted that the influence of the early Italian concerto style upon Bach occurred when he started his new Weimar appointment, it can be logically and soundly asserted that such an influence came by way of Walther's transcriptions of the concertos of Albinoni's Op. 2.

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[76] See Wolff, *Johann Sebastian Bach*, 168.

[77] See Gregory G. Butler, "J. S. Bach's Reception of Tomaso Albinoni's Mature Concertos," in *Bach Studies 2*, ed. Daniel R. Melamed (Cambridge: Cambridge University Press, 1995), 21.

An analysis of Walther's transcriptions of Albinoni's *Concerto* IV and *Concerto* V of Albinoni's Op. 2 (hereafter "Albinoni/Walther, *Concerto* IV, Op. 2" and "Albinoni/Walther, *Concerto* V, Op. 2," respectively) enables one to ascertain such an influence upon Bach and his composition of BWV 564. The most obvious point of influence is that of the overall form, specifically, the tripartite form (fast-slow-fast) of the pre-1690 church sonata[78] that came to characterize the early Venetian concerto, and eventually, the modern Italian concerto:

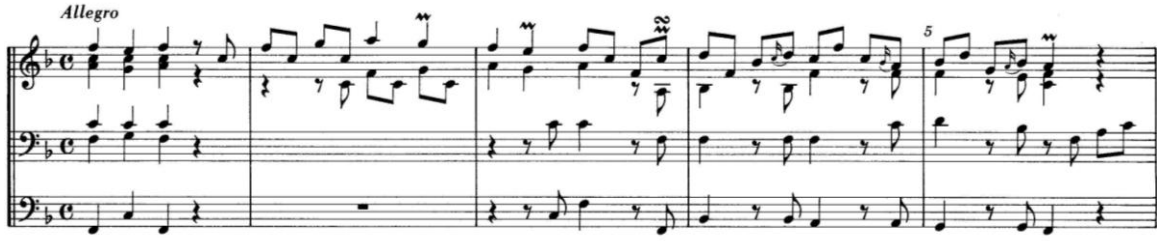

Figure 2.16: Albinoni/Walther, *Concerto* IV, Op. 2, *Allegro*, mm. 1-5.[79]

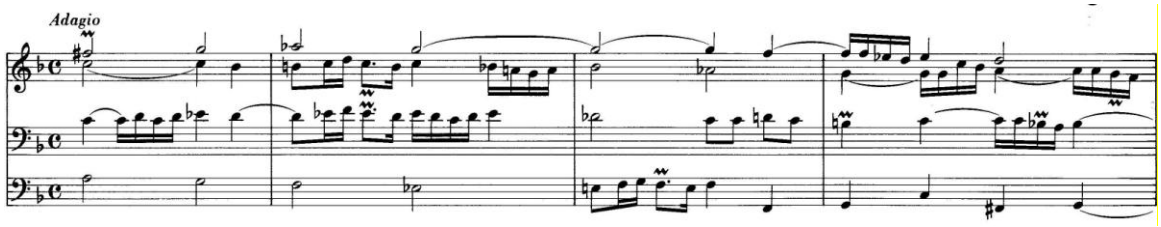

Figure 2.17: Albinoni/Walther, *Concerto* IV, Op. 2, *Adagio*, mm. 1-4.

[78] Selfridge-Field, *Venetian Instrumental Music*, 209-210.

[79] All musical examples of Johann Gottfried Walther's transcription of *Concerto* IV of Tomaso Albinoni's Op. 2 are taken from Johann Gottfried Walther, *Sämtliche Orgelwerke*, EB 8678, ed. Klaus Beckmann (Wiesbaden: Breitkopf & Härtel, 1998), 52-57. Reprinted by permission of the publisher.

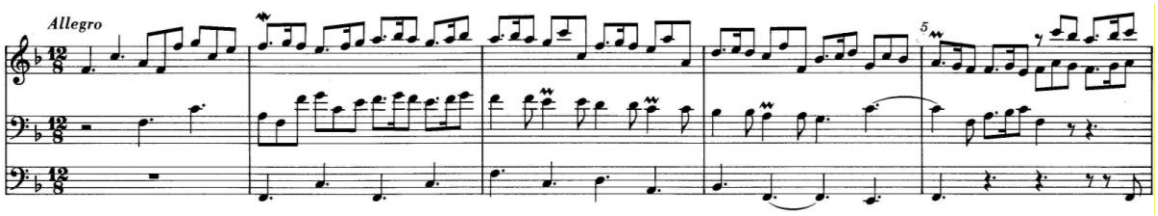

Figure 2.18: Albinoni/Walther, *Concerto* IV, Op. 2, *Allegro*, mm. 1-5.

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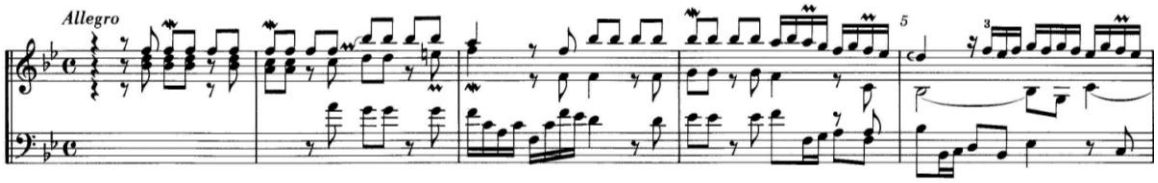

Figure 2.19: Albinoni/Walther, *Concerto* V, Op. 2, *Allegro*, mm. 1-5.[80]

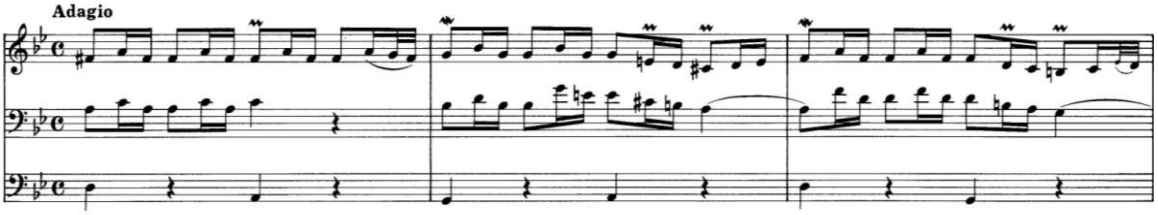

Figure 2.20: Albinoni/Walther, *Concerto* V, Op. 2, *Adagio*, mm. 1-3.

[80] All musical examples of Johann Gottfried Walther's transcription of *Concerto* V of Tomaso Albinoni's Op. 2 are taken from Ibid., 58-61. Reprinted by permission of the publisher.

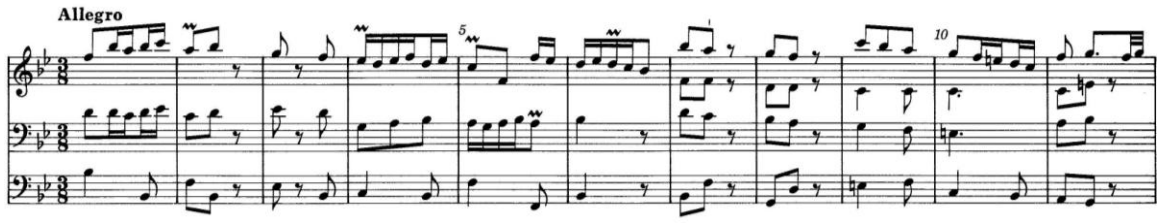

Figure 2.21: Albinoni/Walther, *Concerto* V, Op. 2, *Allegro*, mm. 1-11.

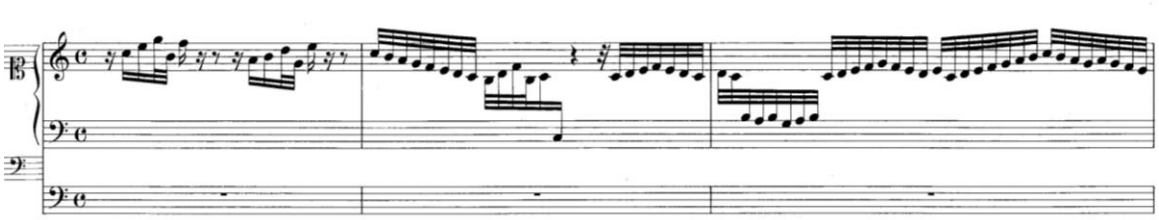

Figure 2.22: Bach, *Toccata*, BWV 564, mm. 1-3.

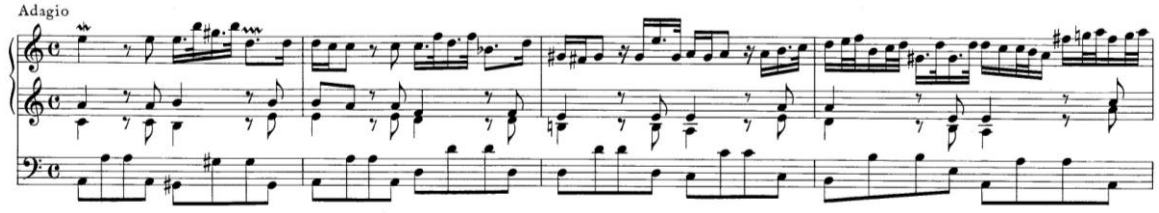

Figure 2.23: Bach, *Adagio*, BWV 564, mm. 1-4.

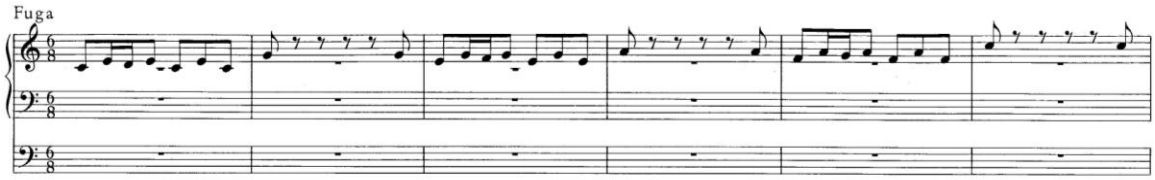

Figure 2.24: Bach, *Fuga*, BWV 564, mm. 1-6.

Interestingly, concerning such tripartite form, it is historically recognized that Albinoni's Op. 2 stands as the collection that established the default standard and primacy of the three-movement form for the modern Italian concerto,[81] thus progressing in this respect beyond not only Torelli[82] but also beyond Gregori, as evidenced in Walther's transcription of *Concerto* III of Gregori's Op. 2 (hereafter "Gregori/Walther, *Concerto* III, Op. 2"), manifesting the work's four-movement form, the first of which is the opening *Largo*. Bach's preference for the tripartite concerto form in constructing BWV 564 suggests that, even if Bach encountered Gregori/Walther, *Concerto* III, Op. 2 prior to or concurrent with his likely encounter with Albinoni/Walther, *Concerto* IV, Op. 2, Gregori had little, if any, influence upon the formal construction of BWV 564. Rather, such tripartite form of BWV 564, a work that is not a concerto transcription but is instead a free work informed by the Italian concerto, lends itself to the influence of the early Italian concerto, particularly as Albinoni's Op. pioneered the the tripartite form of fast—slow—fast, a form that eventually became standard for concerto composition.

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[81] McVeigh and Hirshberg, *The Italian Solo Concerto, 1700-1760*, 61.

[82] Arthur Hutchings, et al. "Concerto." In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com (accessed November 6, 2010).

Not only is there direct evidence of the influence of Albinoni/Walther, *Concerto* IV, Op. 2 on BWV 564 with respect to the standardized tripartite form, but also with respect to the compositional style manifest in such form. The compositional styles manifest in Albinoni/Walther, *Concerto* IV, Op. 2 correspond closely to that of BWV 564, with the first movement displaying a *concertante* ensemble texture (see Figure 2.25), the second movement heavily characterized by a *durezze e ligature* texture (see Figure 2.26), and the third movement consisting of a dance movement, a *Giga* I,[83] to use Little and Jenne's terminology (see Figure 2.27):

[83] What distinguishes the third movement of Albinoni/Walther, Op. 2 as a "*Giga* I" includes 1) the sense of tripleness residing at the lowest metric level of the tap, which in this case is the eighth-note, as opposed to tripleness residing at the level of pulse, 2) moments of strong homophonic texture, 3) the presence of important cadence at the end of a phrase, and the sense of restlessness that occupies the vast majority of the phrase prior to the cadence, and 4) the presence of phrases of unpredicatable length. See Little and Jenne, *Dance and the Music of J. S. Bach*, 145, 153-155.

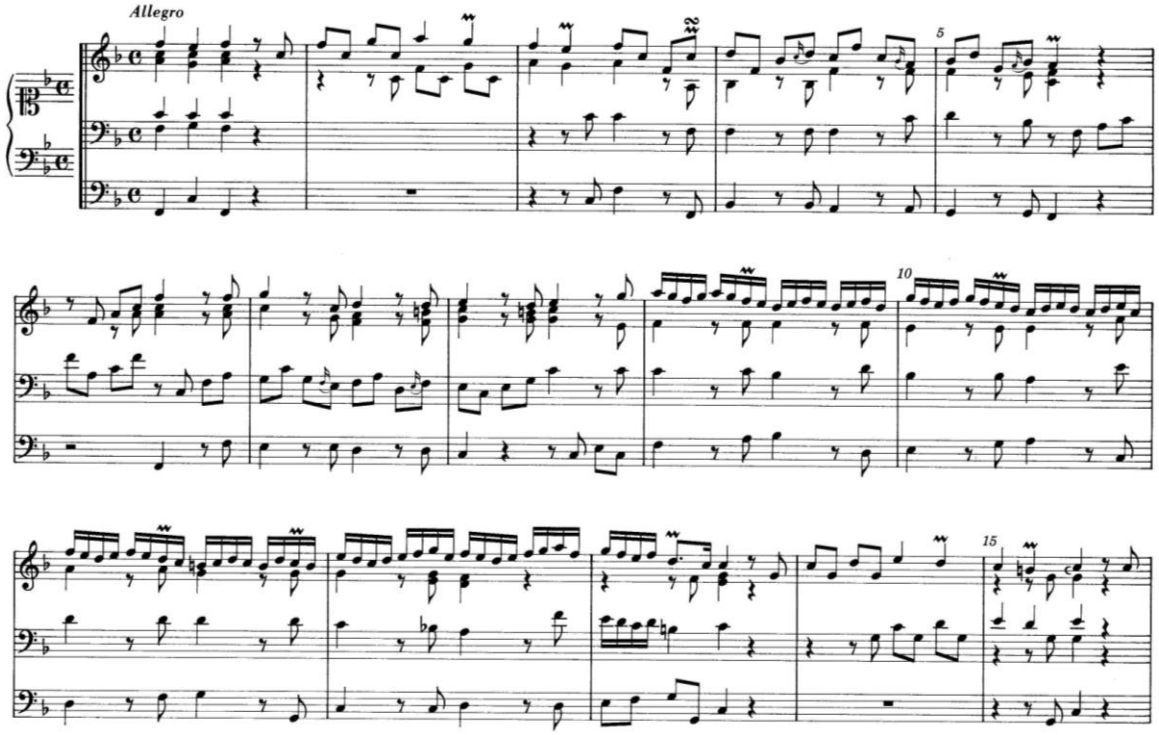

Figure 2.25: Albinoni/Walther, *Concerto* IV, Op. 2, *Allegro*, mm. 1-15.

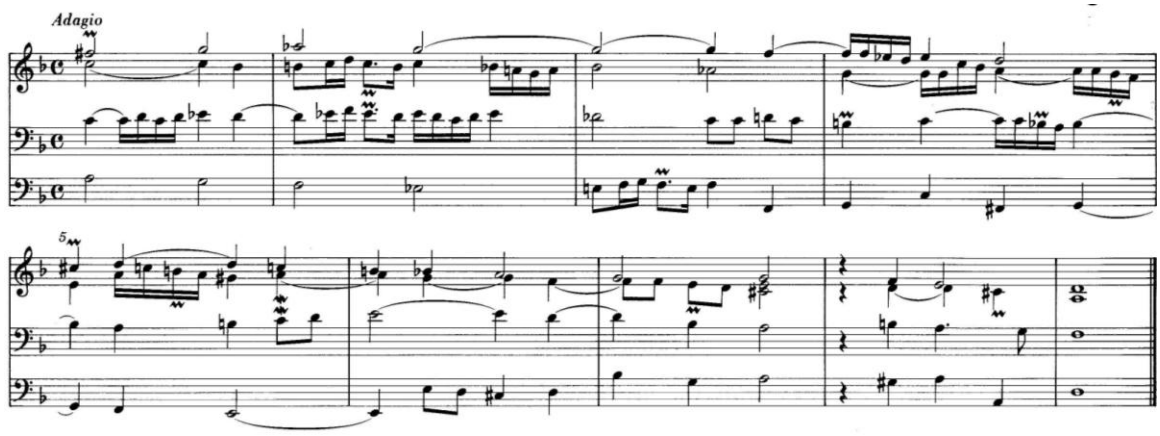

Figure 2.26: Albinoni/Walther, *Concerto* IV, Op. 2, *Adagio*, mm. 1-9.

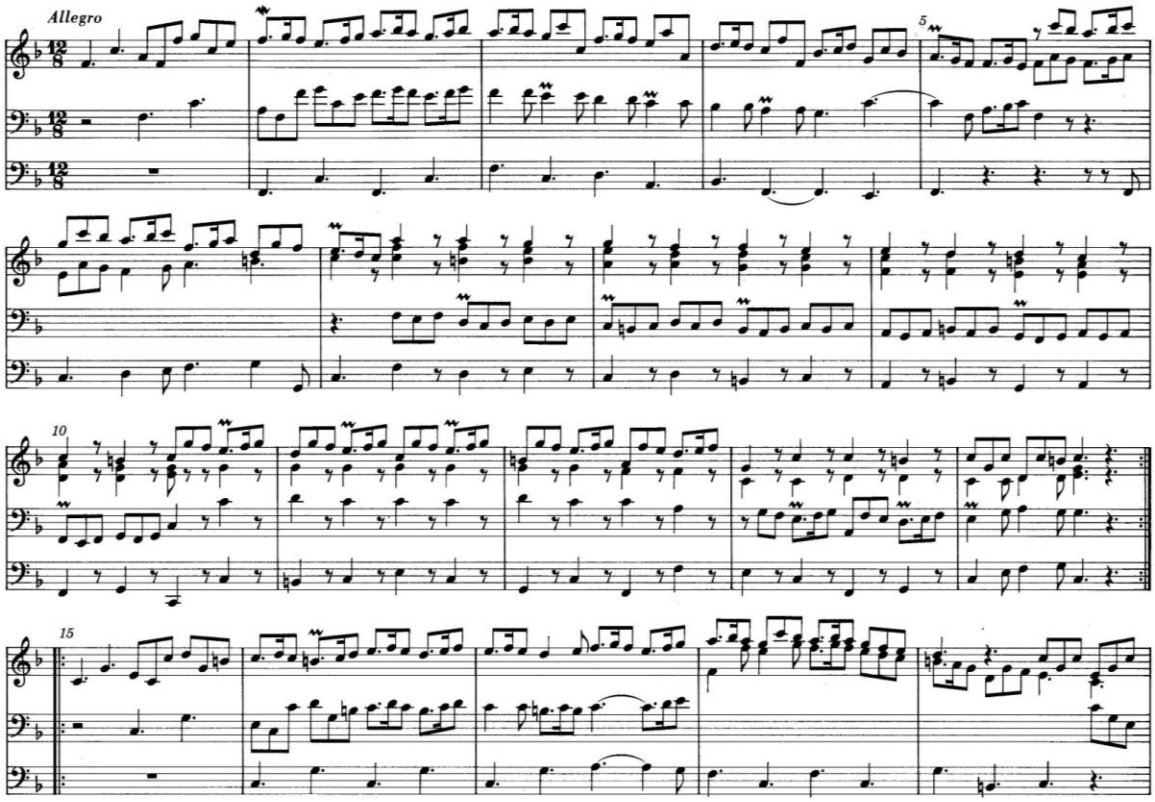

Figure 2.27: Albinoni/Walther, *Concerto* IV, Op. 2, *Allegro*, mm. 1-19.

Another characteristic of Albinoni/Walther, *Concerto* IV, Op. 2 that manifests itself in BWV 564 is the tonal scheme. Michael Talbot provides a concise summary of Albinoni's general approach to transition among related keys in a given movement:

> . . . Albinoni adheres to the widely shared principle that each foreign key should be visited only once in the course of a movement. The keys that the music visits can thus be likened to a series of destinations on a circular tour beginning and ending at the same point: the tonic. . . .
>
> In major-key movements Albinoni never deviates from the normal practice of striking out first to the dominant. . . . This accomplished, the music travels to the minor keys in the group. In particularly elaborate movements all three may be visited in turn, and in very concise ones only one. Often, however, Albinoni

> selects two—an especially popular procedure is to go first to the submediant, then the mediant. At this point the music returns to the home key, either directly . . . or via a short linking passage equivalent to what the theorists of sonata form call the 'retransition'. This passage often take the form of a sequence descending by step and employing passage-work of neutral thematic character; is it among the most recognizably Albinonian of any of the formal features we are discussing.[84]

Albinoni/Walther, *Concerto* IV, Op. 2 serves to exemplify Talbot's summary quite well. From the initial tonic, the dominant arrives in m. 13, after which the submediant is ushered in by way of sequence in m. 17-18 and cadentially confirmed in m. 25:

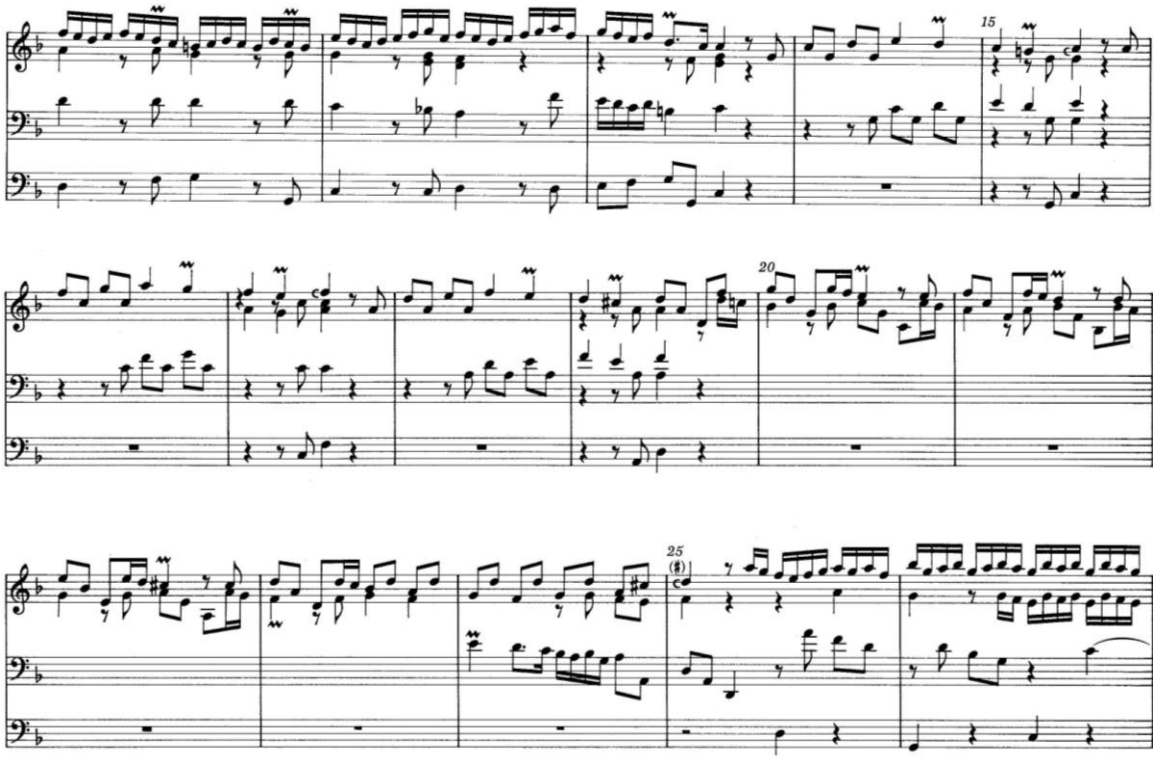

Figure 2.28: Albinoni/Walther, *Concerto* IV, Op. 2, *Allegro*, mm. 11-26.

[84] Talbot, *Tomaso Albinoni*, 52.

After two distinct sequential patterns, the second of which spans mm. 36-41 and serves as an exercise in the circle-of-fifths harmonic progression, the mediant is confirmed by way of cadence in m. 41. After the familiar step-wise descending sequential pattern, the tonic is cadentially confirmed in m. 47, in which key the movement concludes after a brief coda:

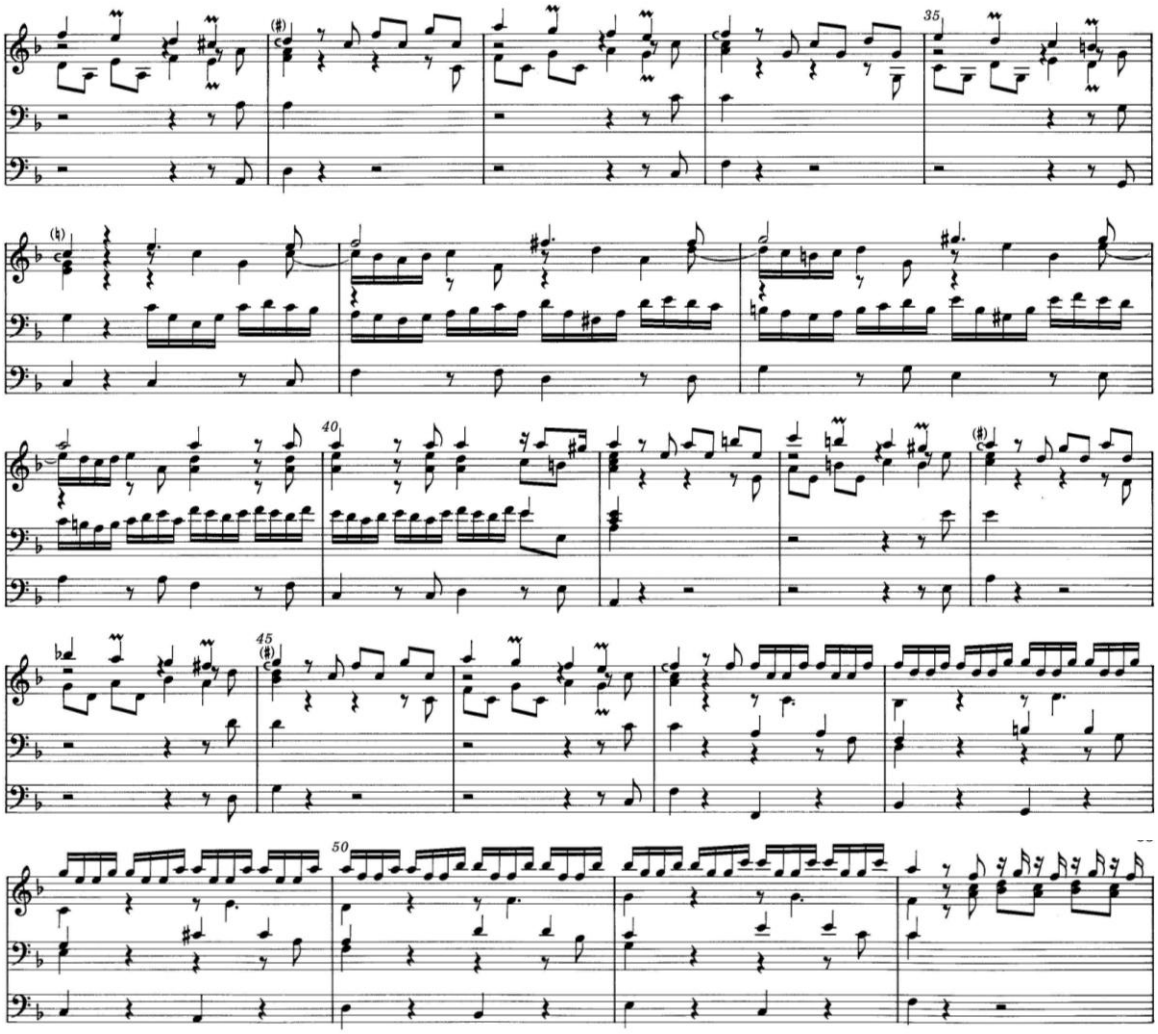

Figure 2.29: Albinoni/Walther, *Concerto* IV, Op. 2, *Allegro*, mm. 31-52.

Interestingly, BWV 564 reflects the same harmonic progression as that of Albinoni/Walther, *Concerto* IV, Op. 2. After the manual *passaggio* and pedal solo, the *concertante* portion of the first movement of BWV 564 begins in the tonic, which holds sway from m. 32 until m. 38, at which point the cadence ushers in the dominant:

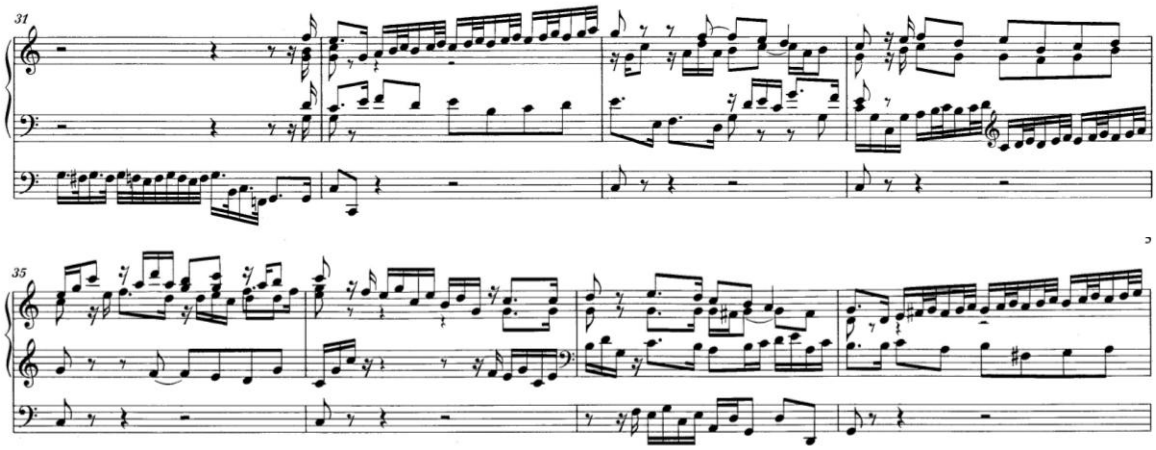

Figure 2.30: Bach, *Toccata*, BWV 564, mm. 31-38.

The reiteration of motivic material in the dominant proceeds in similar fashion to its treatment earlier in the tonic, after which a circle-of-fifths progression ensues by way of motivic transition, eventually settling upon the submediant, which itself is confirmed with a full cadence in m. 52:

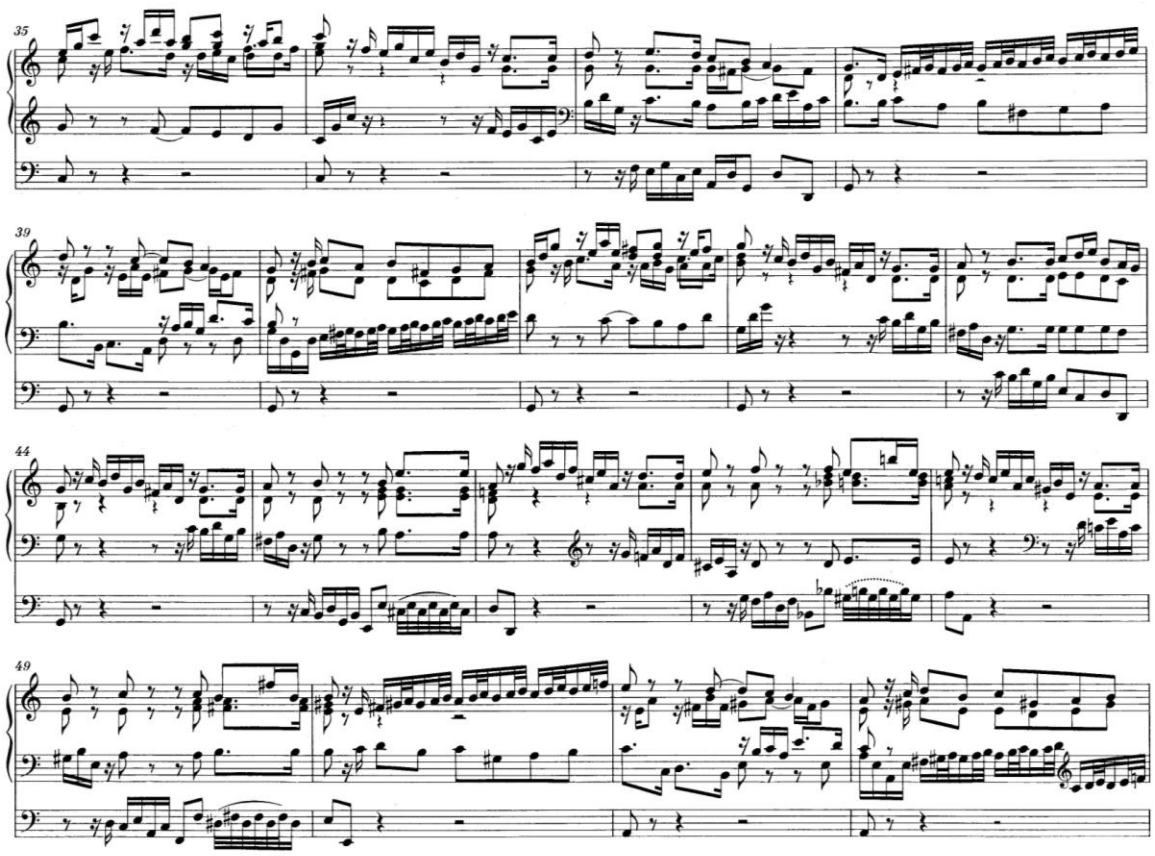

Figure 2.31: Bach, *Toccata*, BWV 564, mm. 35-52.

After further motivic treatment in the submediant, tetrachordal fragmentation ensues and serves as a cadential delay. Upon arriving at cadential closure in m. 58, another circle-of-fifths progression is achieved by means of Motive B, ultimately leading toward the arrival of the mediant in m. 61:

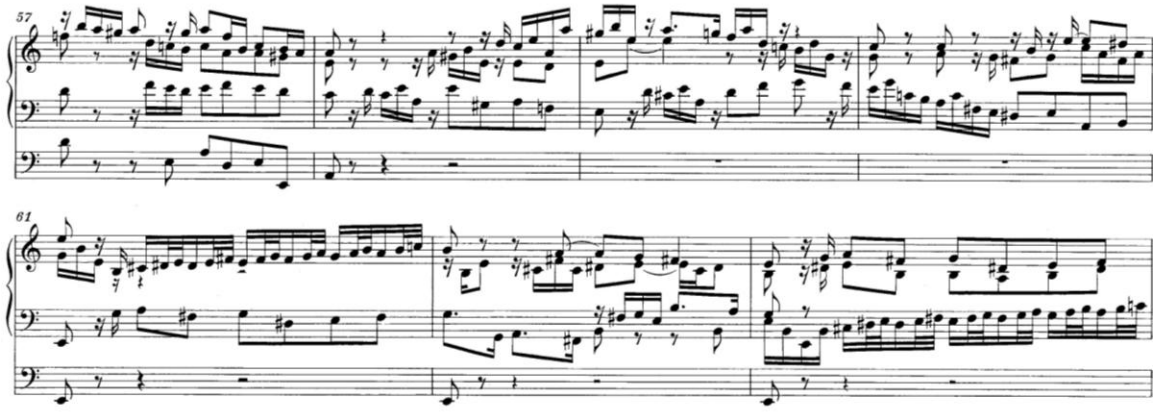

Figure 2.32: Bach, *Toccata*, BWV 564, mm. 57-63.

Similar motivic treatment is manifest in the mediant key, out of which grows additional fragmentation of Motive B, during which circle-of-fifth allusions and manifestations ultimately lead toward the return of the tonic with the cadence of the same in mm. 76-77, followed by further utilization of fragmentation of Motive B in m. 77, reiteration of Motive A in mm. 78-82, and a coda-like treatment of Motive B ultimately leading toward the final chord in m. 85:[85]

[85] By contrast, Bach's only transcription for organ of a major-key concerto composed by Vivaldi, namely Vivaldi's Op. 7, no. 11, RV 208, which likely occurred from unpublished manuscript as early as 1713-1714, presents the harmonic progression of I-V-ii-vi-iii-I; cf. McVeigh and Hirshberg, *The Italian Solo Concerto, 1700-1760*, 43. The inclusion of the supertonic is found in none of the harmonic progressions of Walther's major-key concerto transcriptions for organ; see n. 43. Also, by contrast, the harmonic progressions of major-key concertos manifest in Bach's concerto transcriptions for clavier (BWV 972-987) display a wide variety of harmonic progressions, none of which include that found in the first movement of Albinoni/Walther, *Concerto* IV, Op. 2:

BWV 972 (after Vivaldi, Op. 3, No. 7): I-V-vi-I
BWV 973 (after Vivaldi, Op. 7, Book II, No. 2): I-vi-I
BWV 976 (after Vivaldi, Op. 3, No. 12): I-V-I-vi-I
BWV 977 (possibly after a concerto by Alessandro Marcello): I-V-vi-I
BWV 978 (after Vivaldi, Op. 3, No. 3): I-V-I-vi-I
BWV 980 (after Vivaldi, Op. 4, No. 1): I-V-I-V-iii-I
BWV 982 (after Duke Johann Ernst von Sachsen—Weimar, Concerto Op. 1, No. 1): I-vi-ii-vi-I

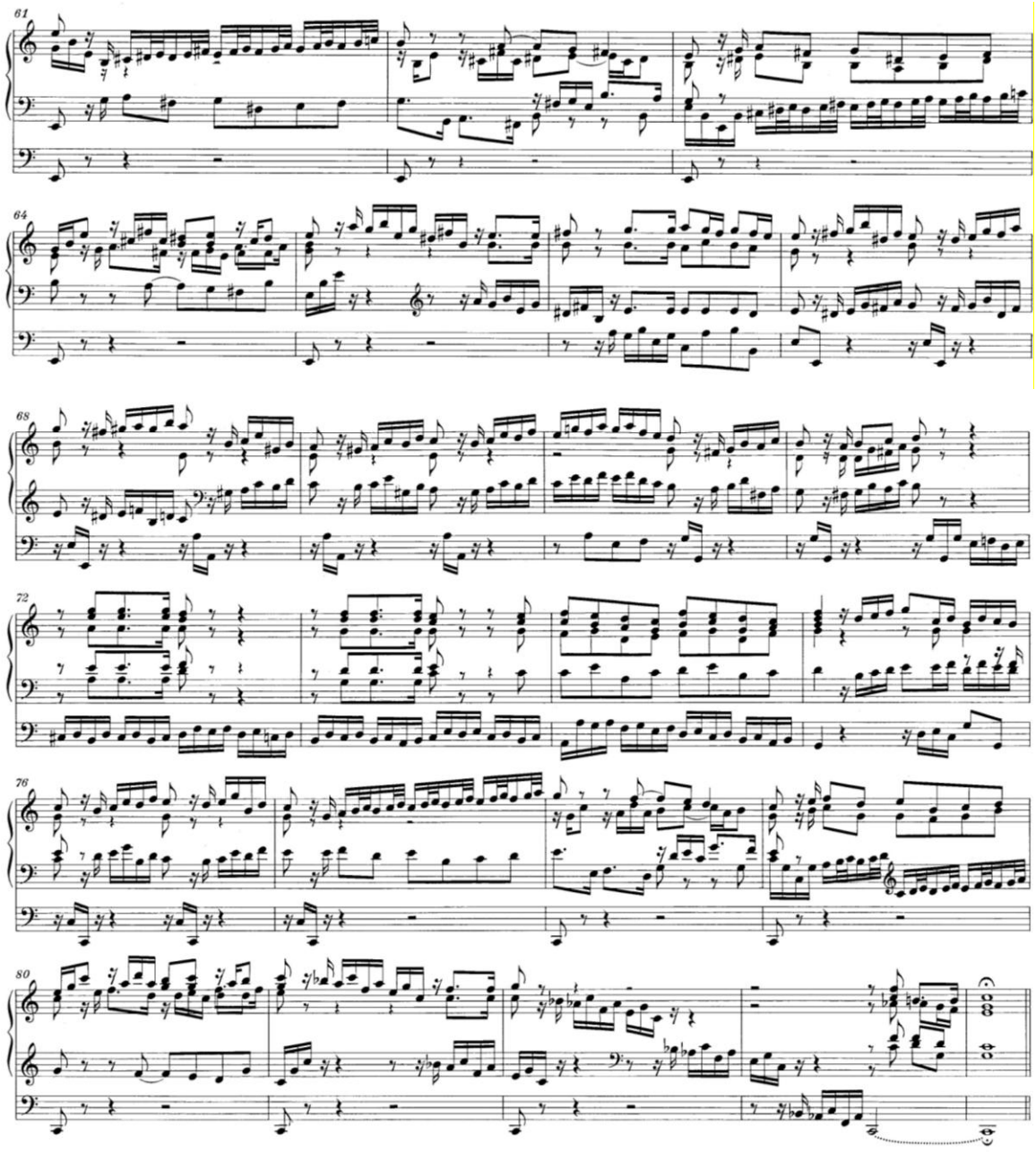

Figure 2.33: Bach, *Toccata*, BWV 564, mm. 61-84.

BWV 984 (after a concerto by Duke Johann Ernst von Sachsen—Weimar): I-V-iii-ii-vi-I
BWV 986 (possibly after a concerto by George Philipp Telemann): I-vi-iii-I

Aside from the fact that the first movement of Albinoni/Walther, *Concerto* IV, Op. 2 and that of BWV 564 share the identical harmonic progression, what strengthens the affinity between the two works is the fact that, among the transcribed concertos of a major key, only the first movement of Albinoni/Walther, *Concerto* IV, Op. 2 reflects this precise harmonic progression among all the initial movements characterized by a quick tempo of concertos which Walther transcribed for organ.[86] This not only strengthens the affinity between these two works; it also further strengthens the strong likelihood that Albinoni/Walther, *Concerto* IV, Op. 2 directly influenced Bach's composition of BWV 564 with respect to concerto compositional style.

The presence and function of periodic structure, which itself facilitates harmonic progression, also reveals the compositional affinity between the two works. One can recognize such affinity more clearly by taking in consideration Michael Talbot's definition of and commentary on the period:

> Following the contemporary definitions of Scheibe (1745)[87] and Eximeno (1774),[88] a period, which is the counterpart of a prose sentence, can be described as a passage of music occurring between two clearly marked cadences. The means by which the cadence concluding a period in the manner of a full stop is distinguished from less emphatic cadences occurring earlier in the period (equivalent to punctuation marks such as the comma and semicolon) are various; they include, for example, the prolongation of the dominant chord over a greater number of beats than in the preceding perfect cadences. The identity of that period is confirmed in addition by its syntactical unity: it and its subunits can be

[86] Cf. *Concerto del Signor Albinoni*, B-major: I-V-vi-I; *Concerto del Signor Blamont*, A-major: I-V-I-V-vi-I-V-I; *Concerto del Signor Gentili*, A-major: I-V-vi-I; *Concerto del Signor Gregori*, B-major: I-vi-I; *Concerto del Signor Meck*, C-major: I-V-I; *Concerto del Signor Taglietti*, B-major: I-V-I-vi-iii-V-I; *Concerto del Signor Torelli*, B-major: I-VI-I.

[87] That is, Johann Adolph Scheibe (1708-1776), German composer and theorist.

[88] That is, Antonio Eximeno (1729-1808), Spanish theorist.

> broken down into paired statements having the character of proposition (antecedent) and response (consequent). Antecedent and consequent are rarely exactly equal in length, except in shorter or less sophisticated movements (such as most gavottes); in individual phrases the consequent is frequently extended by the use of sequence or a similar device, while at the higher level of organization relating to the period as a whole the consequent is often shorter than the antecedent. Whatever its particular syntax, the period forms a well-balanced whole to which the final cadence provides a satisfying and expected conclusion.[89]

Concerning the presence of cadences, particularly perfect cadences, Talbot provides a helpful excursus:

> Perfect cadences, the most frequently encountered type, are also the most differentiated. 'Weak' types of perfect cadence, in which the duration of the dominant chord is short or inversions of either chord (V or I) are employed, are so distinct in effect from 'strong' types (exemplified by the cadence concluding the period) that they function almost as separate cadential species; the antecedent—consequent relationship can be expressed as satisfactorily by the succession perfect (weak)—perfect (strong) as by the succession imperfect—perfect.[90]

Concerning the period structure of Albinoni's early works, Talbot is again enlightening:

> The internal structure of Albinoni's periods tends to conform to a standard plan that conditions important aspects of their melody, harmony, phrasing, and thematic development. This plan is seen most clearly in homophonic movements, where one part alone carries the melody, but exists equally in contrapuntal ones. Typically, it entails the division of the period into three segments which we will term the opening, middle, and closing segments respectively.
>
> The opening segment presents the most characteristic and memorable material, usually delivered as a series of short, balanced phrases. It tends to emphasize primary triads (I, IV, V) and often has a reiterative quality. That of the first period often functions in whole or part as a requotable 'motto' used to introduce subsequent periods, thus imparting thematic unity of a simpl kind to the movement.
>
> The middle segment is more continuous in style, utilizing techniques of extension such as sequence and phrase-repetition. It may develop intensively [*sic*] motives

[89] Talbot, *Tomaso Albinoni*, 45-46.

[90] Ibid., 47.

> derived from the opening segment or draw on the large fund of thematically neutral figures used for passage-work by countless composers of the time. In either case, the material is episodic in character and not intended for independent restatement. This segment is harmonically the most varied, making full use of secondary triads (those on degrees II, III, VI, and VII).
>
> The closing segment leads purposefully towards the final cadence. Like the opening segment, it often emphasizes primary triads; its reiterative character may be even more strongly marked. In certain cases . . . it reintroduces in varied guise the motivic substance of the opening segment, giving the impression almost of a reprise. The build-up to the final cadence may be lengthy, entailing a gradual melodic and harmonic intensification, but the cadence itself is nearly stereotyped and impersonal in form. Not for Albinoni the strikingly original and thematically significant melodic approaches to the cadence found in Bach and sometimes also Vivaldi: rather, he seems to regard it as a necessary but in itself unimportant punctuation mark that serves to clarify structural divisions.[91]

Taking into consideration Talbot's definition and commentary of a period, his excursus on the presence of the perfect cadence, and his delineation of periodic structure is particularly helpful not only in properly analyzing Albinoni/Walther, *Concerto* IV, Op. 2, but also helpful in analyzing the first movement of BWV 564, in which similarities to the former are striking. Factoring such definition and commentary in an analysis of Albinoni/Walther, *Concerto* IV, Op. 2, one arrives at the fact that the work consists of four periods:

> Period 1: mm. 2-13
> Period 2: mm. 13-30
> Period 3: mm. 30-41
> Period 4: mm. 41-57

Aside from Period 3, which appears to manifest a bipartite structure, one can recognize the periodic structure as Talbot has delineated it: an opening segment characterized by the presence of the reiterative "motto," a middle segment reflecting episodic motivic

[91] Ibid., 47-48.

development in sequential form, and a concluding segment oriented toward the cadence. One can also recognize the syntactical relationship of antecedent and consequent inherent in the period, with the antecedent comprising the first two periodic phrases and the consequent consisting of the final phrase, delineated by the presence of "weak" perfect cadences followed by "strong" perfect cadences:

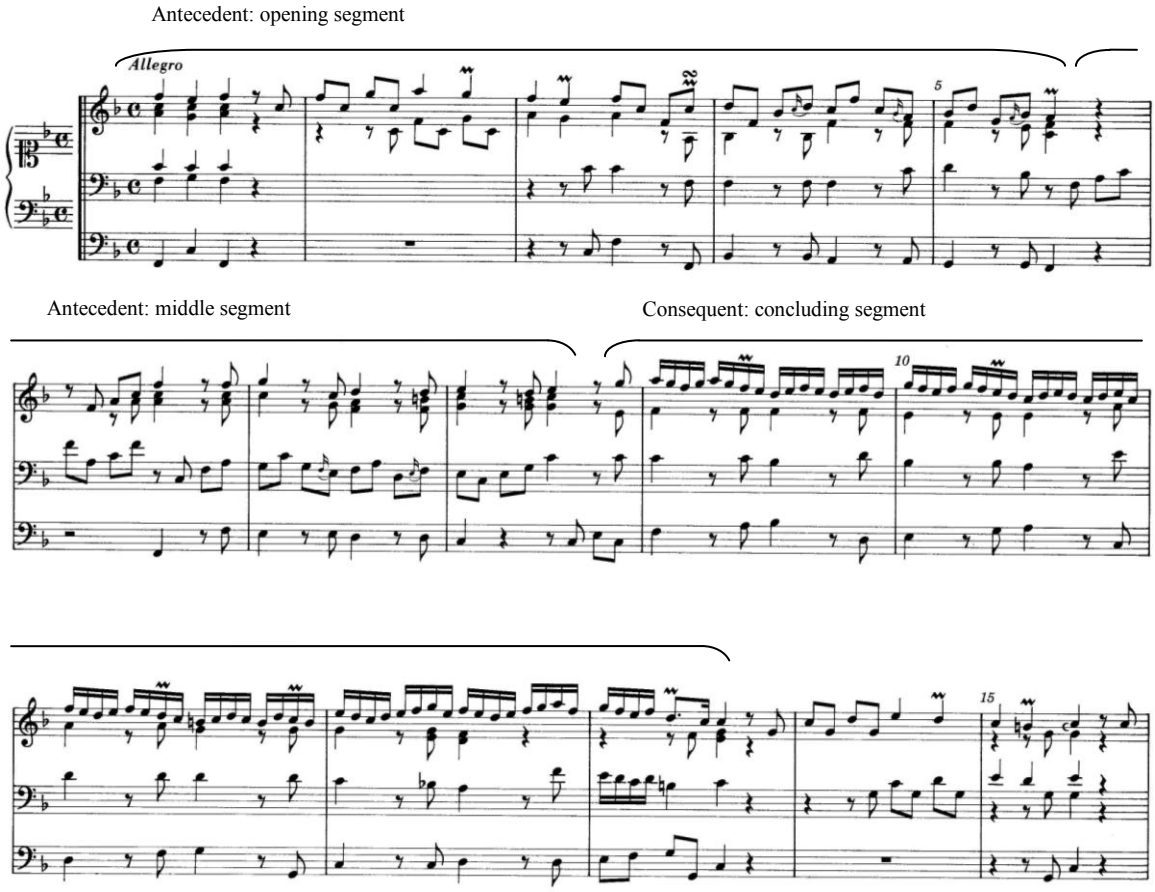

Figure 2.34: Albinoni/Walther, *Concerto* IV, Op. 2, *Allegro*, mm. 1-15, highlighting the presence of both antecedent and consequent, along with the respective periodic segments.

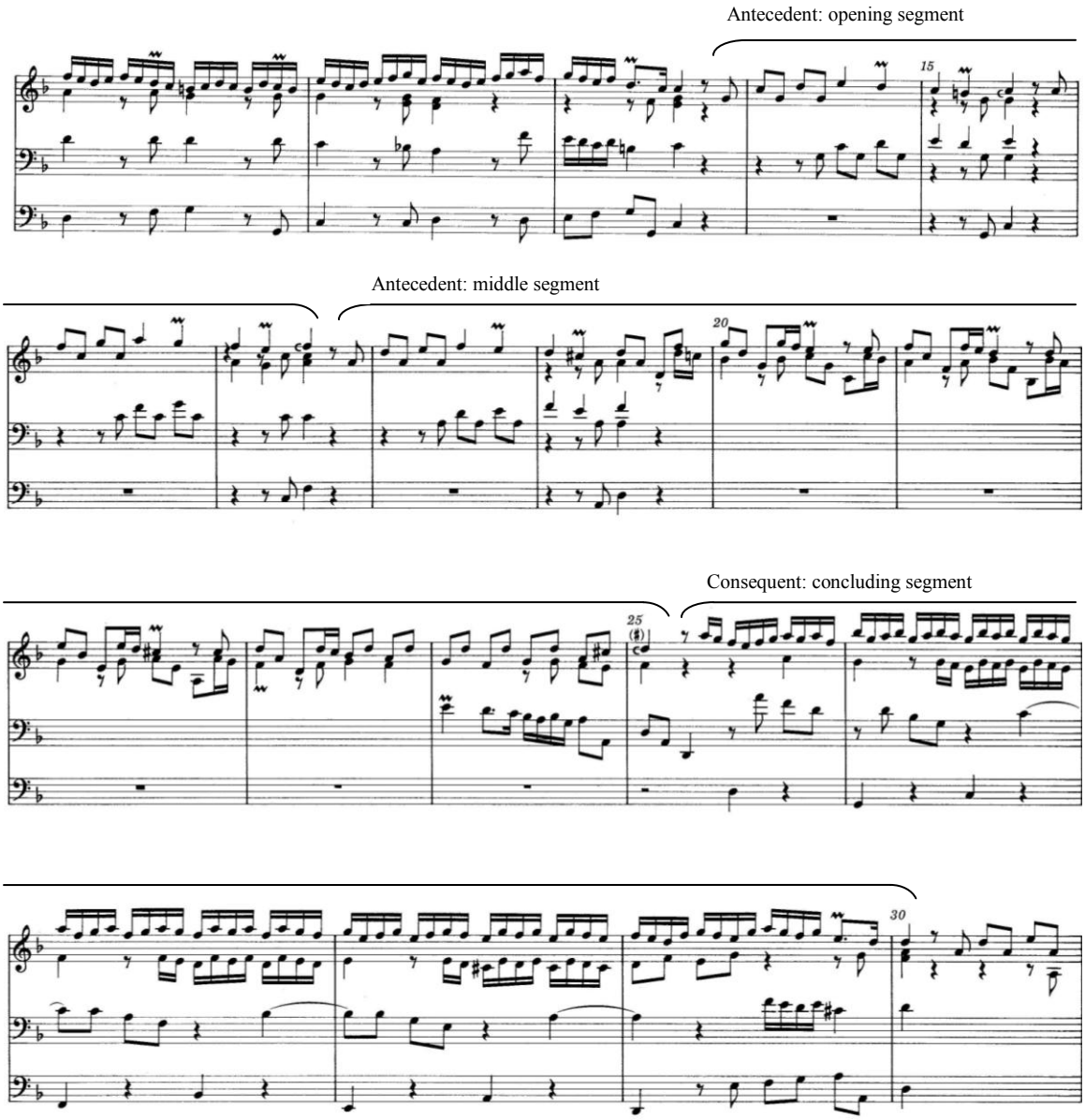

Figure 2.35: Albinoni/Walther, *Concerto* IV, Op. 2, *Allegro*, mm. 11-30, highlighting the presence of both antecedent and consequent, along with the respective periodic segments.

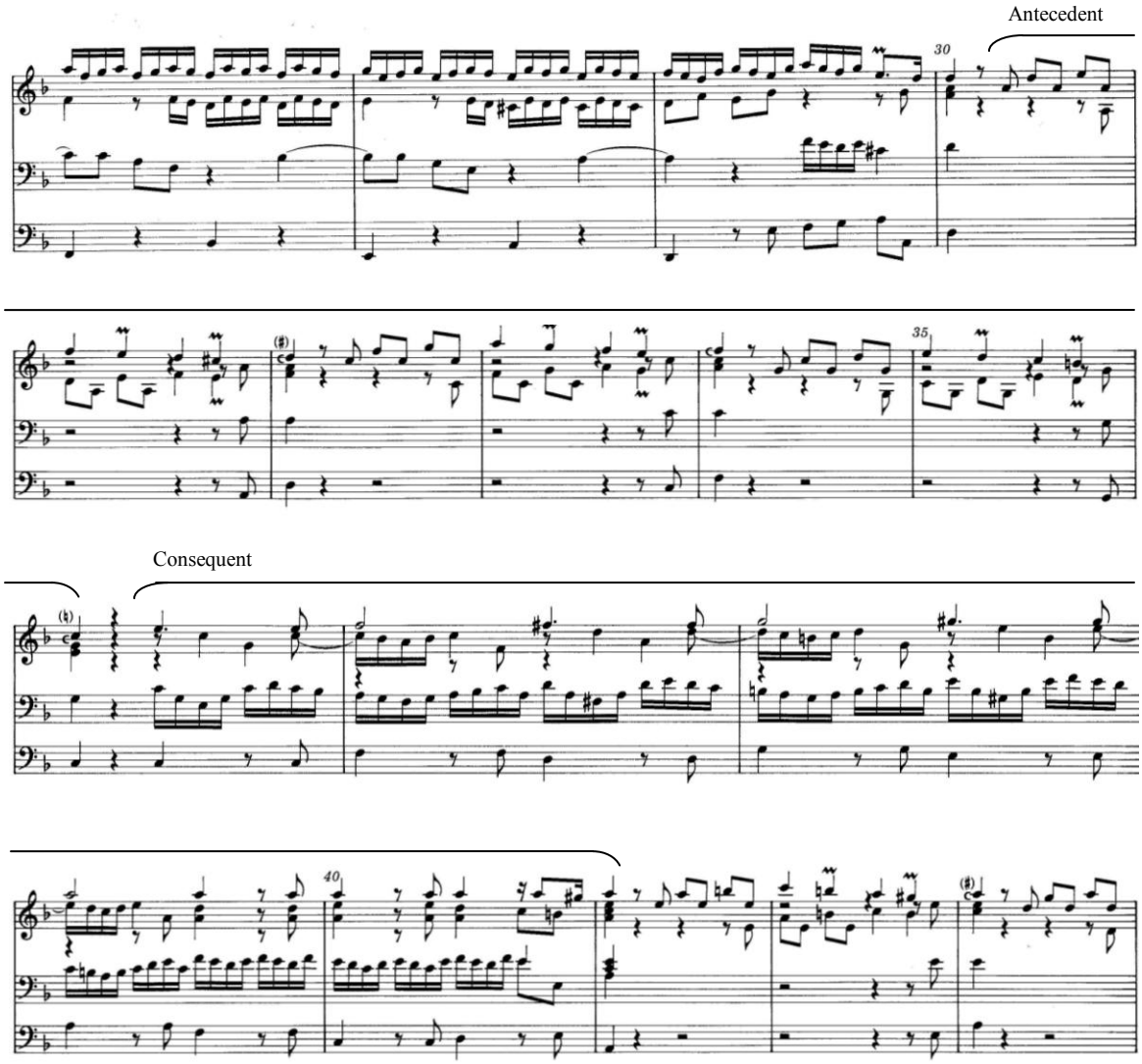

Figure 2.36: Albinoni/Walther, *Concerto* IV, Op. 2, *Allegro*, mm. 27-43, highlighting the presence of both antecedent and consequent.

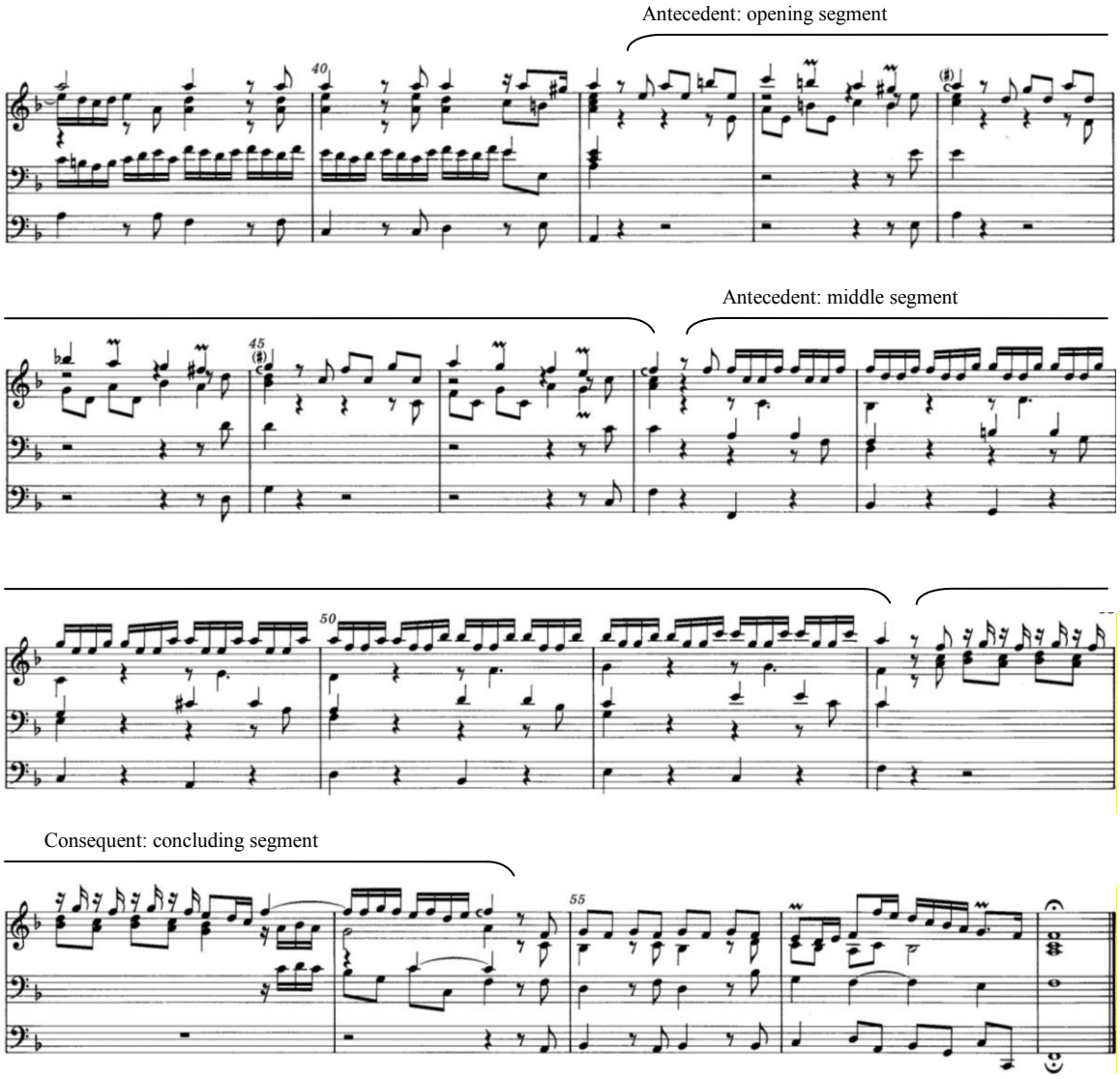

Figure 2.37: Albinoni/Walther, *Concerto* IV, Op. 2, *Allegro*, mm. 39-57, highlighting the presence of both antecedent and consequent, along with the respective periodic segments.

What is particularly interesting to note concerning the periods of Albinoni/Walther, *Concerto* IV, Op. 2 is that all periods are "open" periods, that is, they begin in one key and harmonically progress to establish another key: Period 1

progressing from the tonic to the dominant, Period 2 from the dominant to the submediant, Period 3 from the submediant to the mediant, and Period 4 from the mediant returning to the tonic. According to Talbot, a characteristic of Albinoni's early works is that the first period manifests an "open" quality of promptly modulating from the tonic to the dominant, whereas his later works, such as the outer movements of his oboe concertos, characteristically display closed periods in the tonic.[92] This is exemplified as early as 1715, during which year Albinoni's *Concerto in C*, Op. 7, No. 12 was published. Additionally, Albinoni's later works also, at times, include a number of successive closed periods either following the first period or preceding the final period, all confirming the tonic.

With respect to period structure, the *concertante* portion of the first movement of BWV 564 is constructed in similar fashion to that of the first movement of Albinoni/Walther, *Concerto* IV, Op. 2. The first movement of BWV 564 consists of five periods:

Period 1: mm. 32-38
Period 2: mm. 38-44 (periodic fragmentation, mm. 44-50)
Period 3: mm. 50-58 (periodic extension, mm. 58-61)
Period 4: mm. 61-67 (retransitional material, mm. 67-78)
Period 5: mm. 78-85

Like the first movement of Albinoni/Walther, *Concerto* IV, Op. 2, each of the periods has a clear and discernable tripartite structure. Relatedly, all periods manifest a recognizable antecedent—consequent syntactical pattern, with the first two period phrases comprising the antecedent, readily seen in the articulation of a memorable motto in the first phrase,

[92] Ibid., 50.

followed by a reiteration of the motto and accompanimental lines by way of textural inversion, all of which is concluded by the final consequent phrase, which leads toward a cadential conclusion:

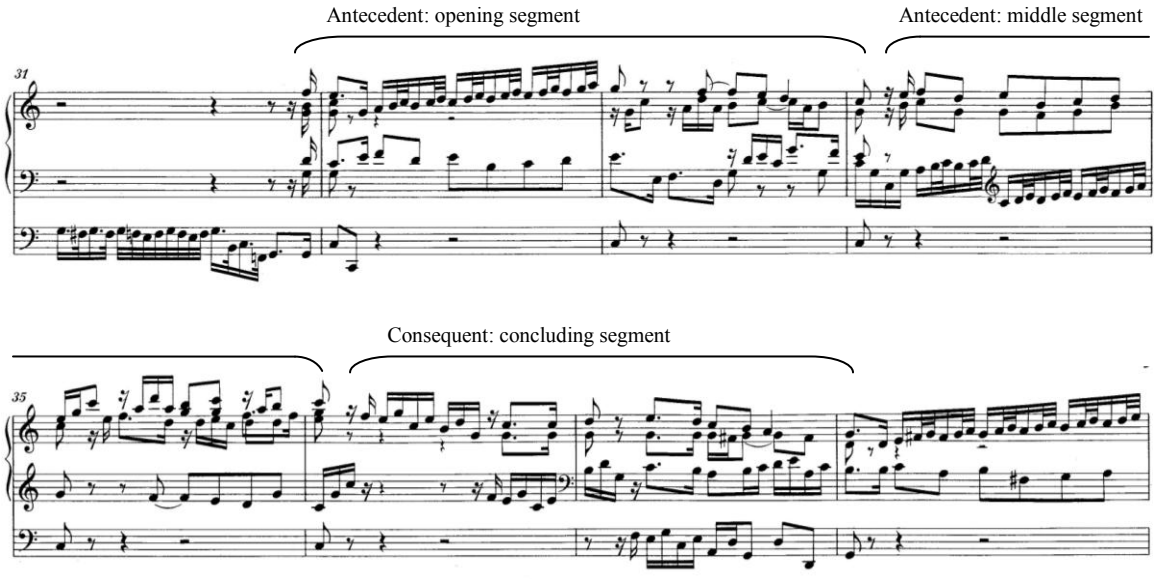

Figure 2.38: Bach, *Toccata*, BWV 564, mm. 31-38, highlighting the presence of both antecedent and consequent, along with the respective periodic segments.

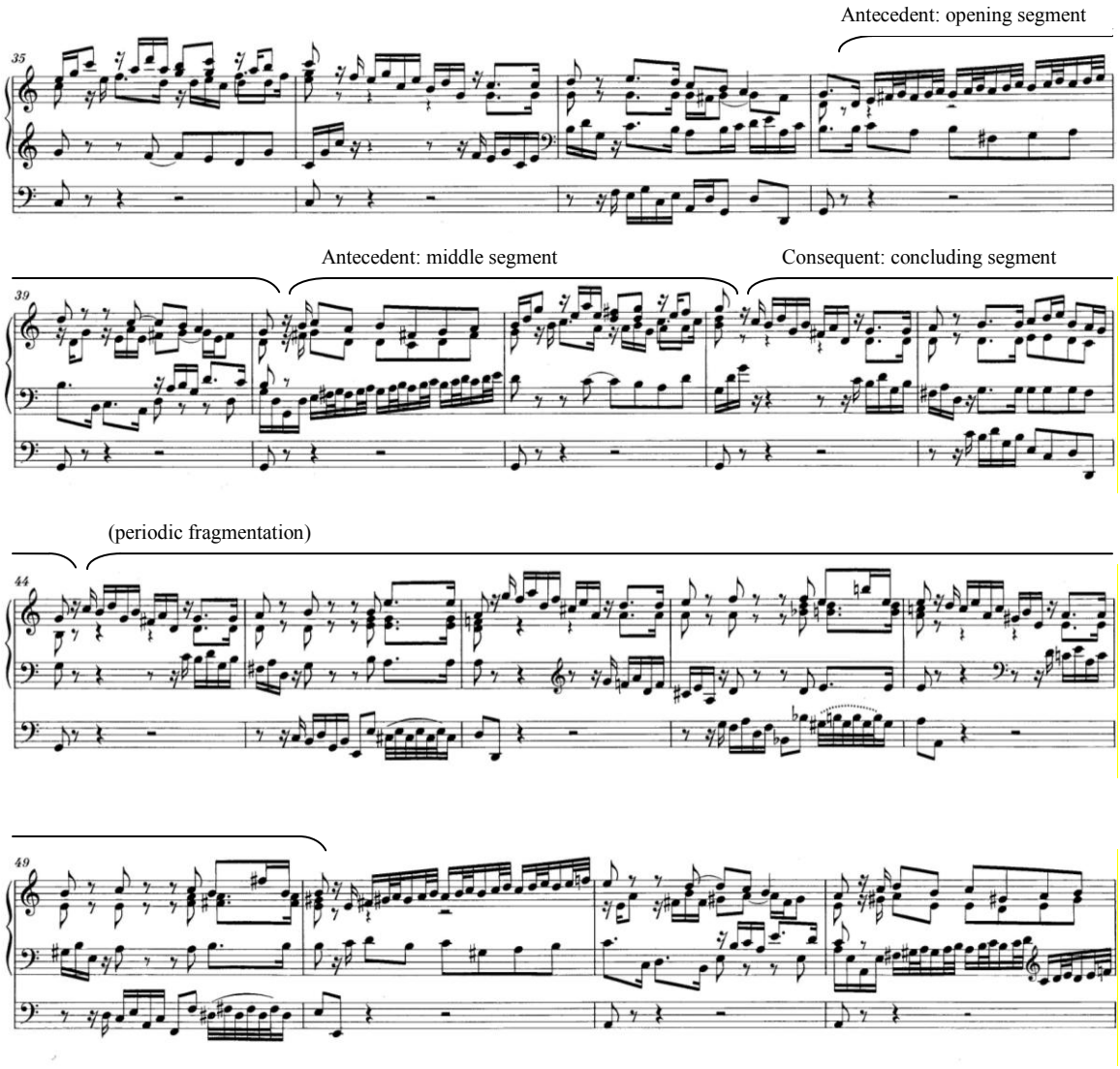

Figure 2.39: Bach, *Toccata*, BWV 564, mm. 35-52, highlighting the presence of both antecedent and consequent, along with the respective periodic segments.

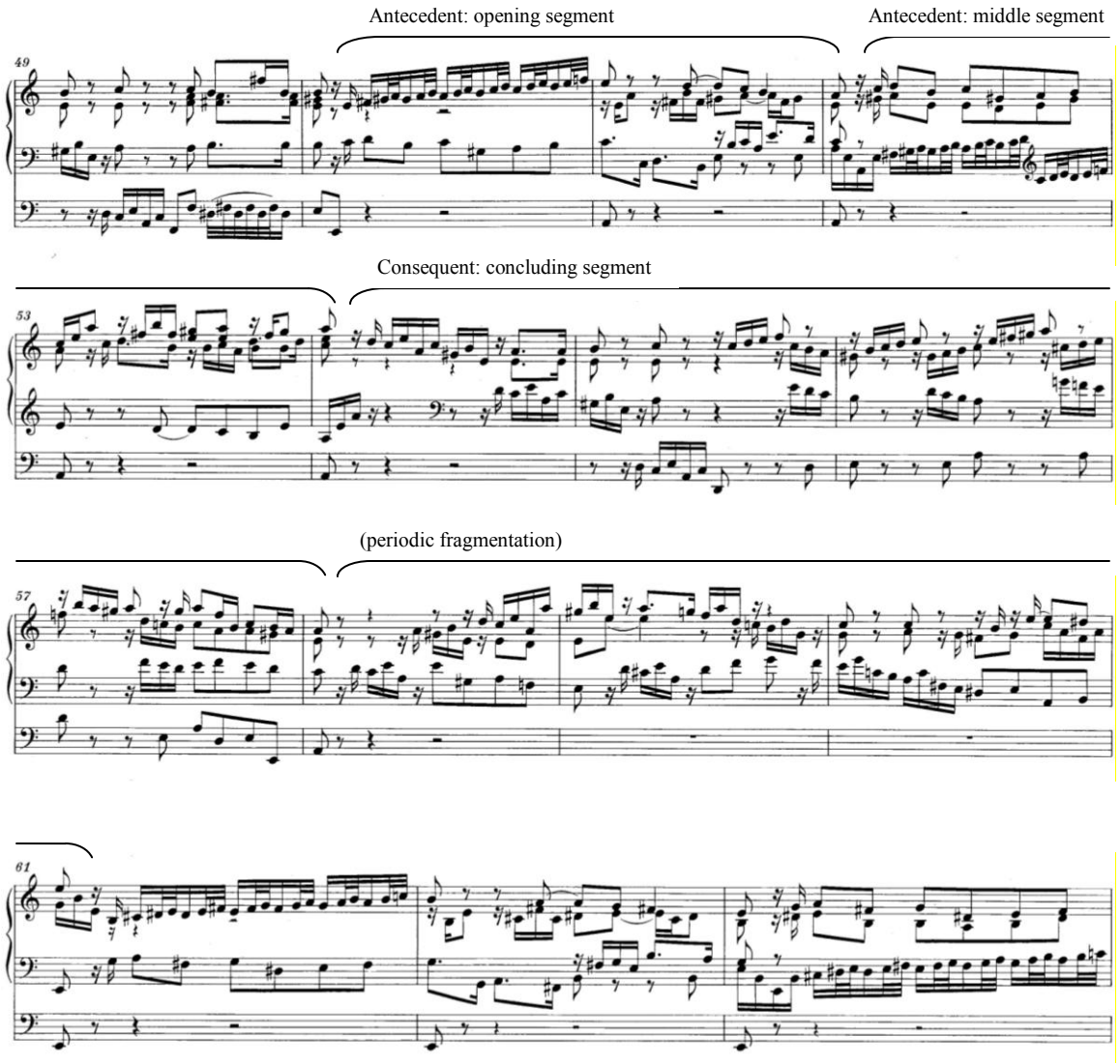

Figure 2.40: Bach, *Toccata*, BWV 564, mm. 49-63, highlighting the presence of both antecedent and consequent, along with the respective periodic segments.

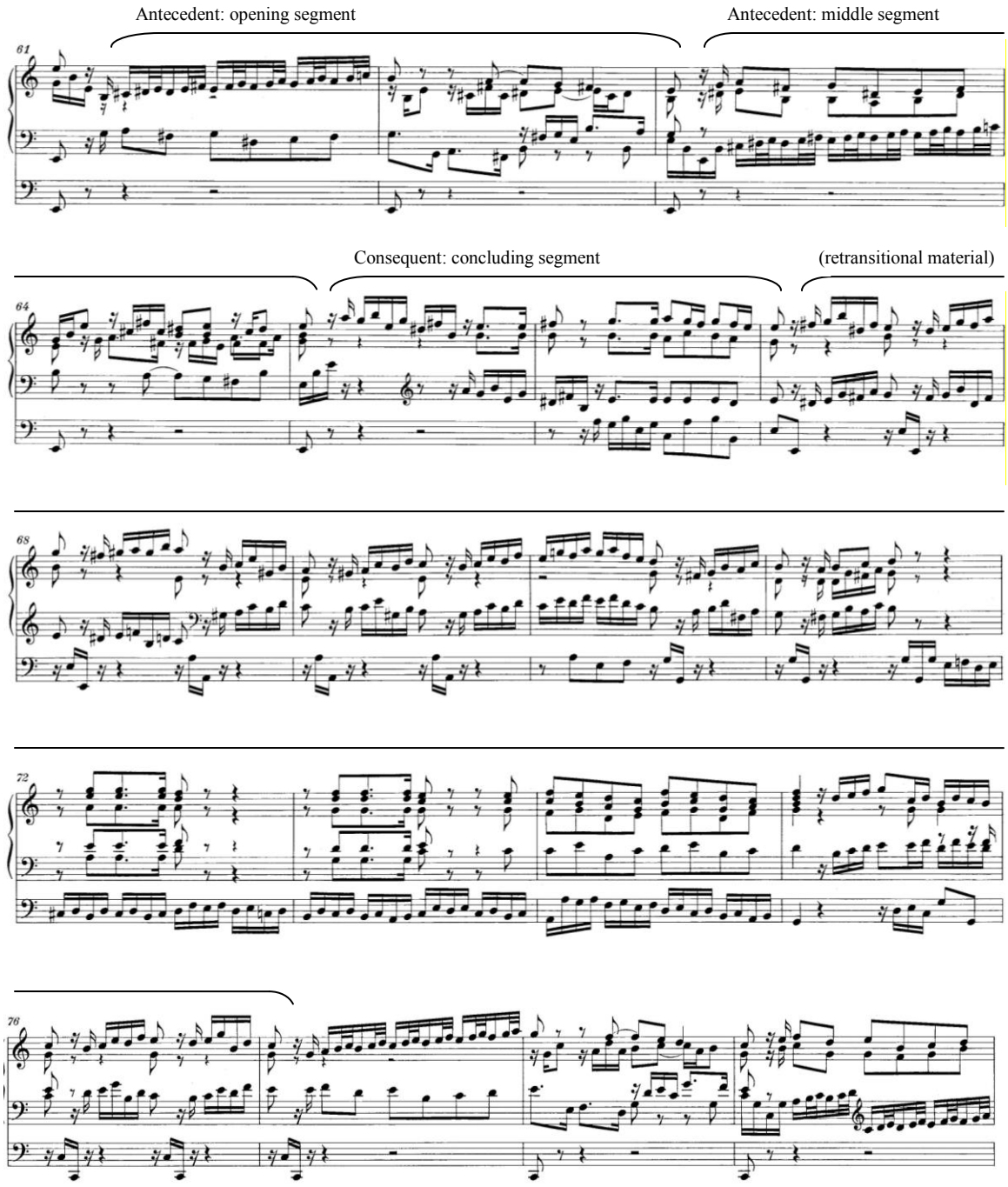

Figure 2.41: Bach, *Toccata*, BWV 564, mm. 61-79, highlighting the presence of both antecedent and consequent, along with the respective periodic segments.

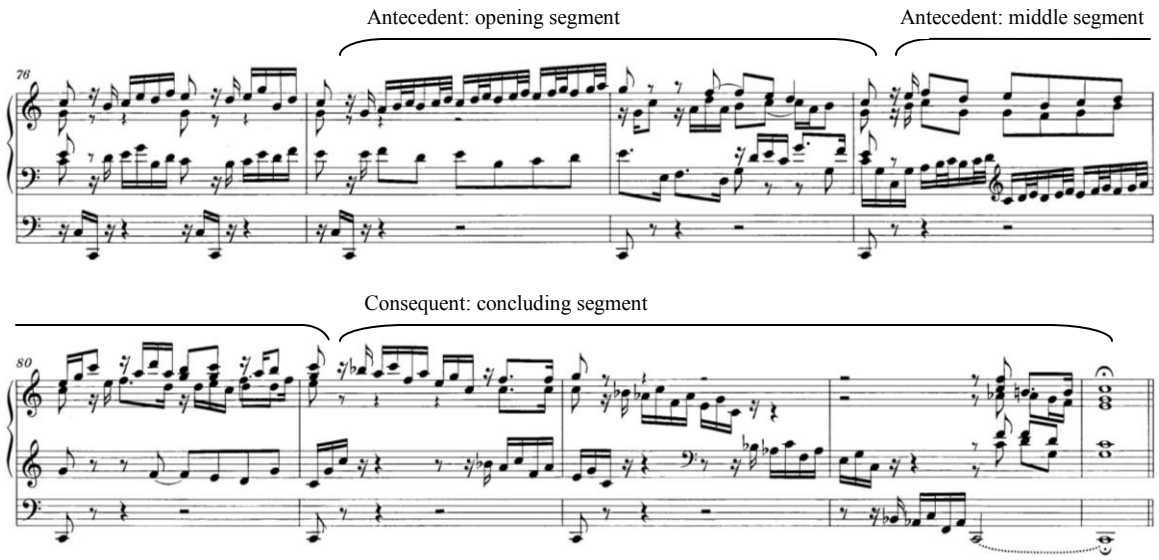

Figure 2.42: Bach, *Toccata*, BWV 564, mm. 76-84, highlighting the presence of both antecedent and consequent, along with the respective periodic segments.

As can be clearly seen, all periods, except the first, are "closed" periods in that they lack harmonic progression and development within the delineated period. However, immediately following each of these "closed" periods (minus the closing period, which concludes the movement in the tonic) is a section of episodic material clearly devoted to harmonic progression from the inherent key to the intended key. Period 2 is followed by reiterations of the respective consequent phrase, in which Bach engages in a circle-of-fifths exercise, ushering entry into the submediant:

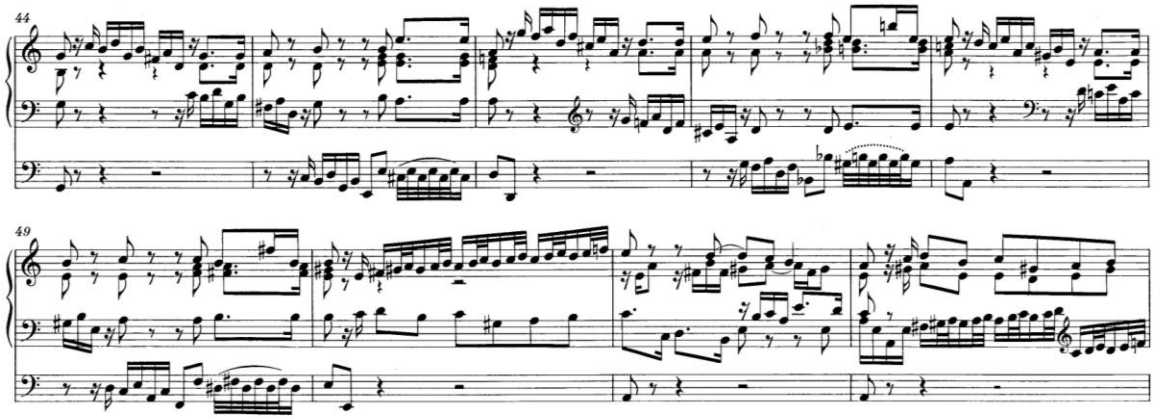

Figure 2.43: Bach, *Toccata*, BWV 564, mm. 44-52.

Following Period 3 is an extension of the respective consequent phrase, in which contrapuntal treatment of the head motive of the phrase is at first reversed and then reordered as before with respect to vocal entry, all of which contributes to the arrival of a perfect cadence on the mediant:

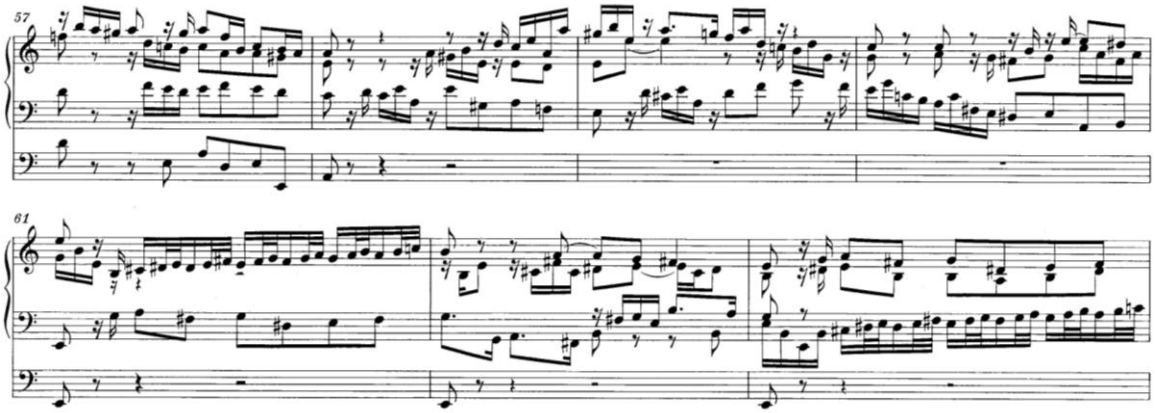

Figure 2.44: Bach, *Toccata*, BWV 564, mm. 57-62.

Connecting Period 4 to Period 5 is a retransitional section, heavily characterized by fragmentation of tetrachordal embellishment, in which ultimate arrival upon the tonic is achieved after a brief returns to both the submediant and the dominant, as well as a circle-of-fifth exercise:

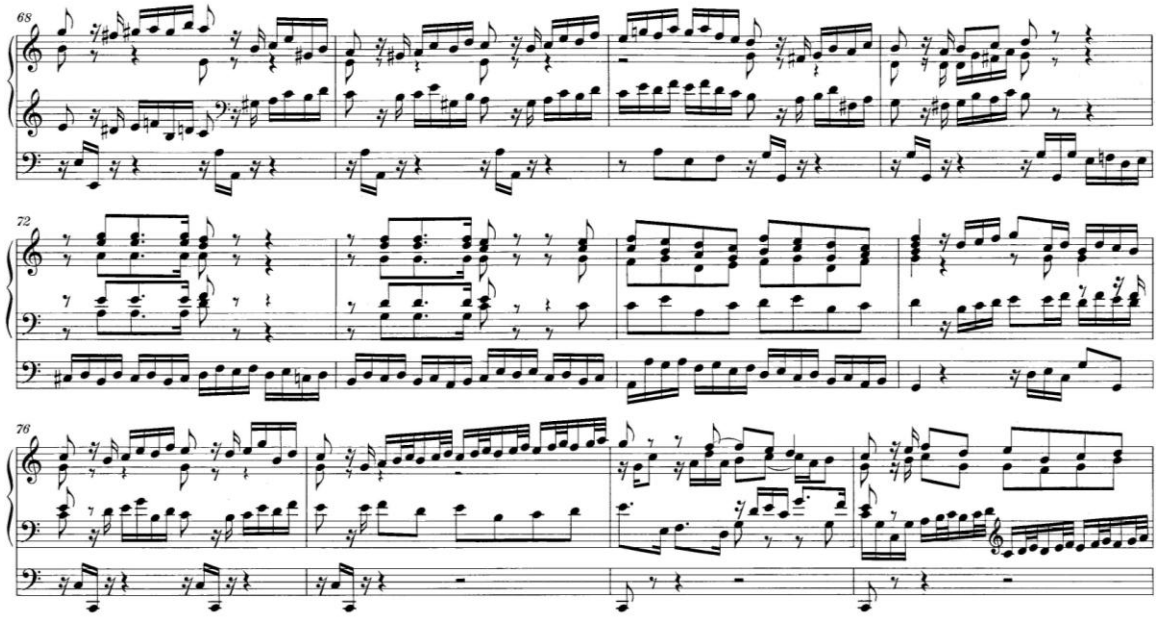

Figure 2.45: Bach, *Toccata*, BWV 564, mm. 68-79.

Such compensatory sections serve to fulfill the constant drive to advance harmonic progression with each successive period, even while the interior periods "fail" to accomplish this for themselves. In this way, adherence to the harmonic progression of the first movement of Albinoni/Walther, *Concerto* IV, Op. 2 is preserved and respected.

Of course, especially worthy of note concerning the periodic structure of BWV 564 is the fact that the *concertante* portion of the first movement of BWV 564, like the

first movement of Albinoni/Walther, *Concerto* IV, Op. 2, begins with an "open" period in which the work swiftly progresses in terms of harmony from the tonic to the dominant, which, as has been shown above, is a trademark of Albinoni's early concerted works:

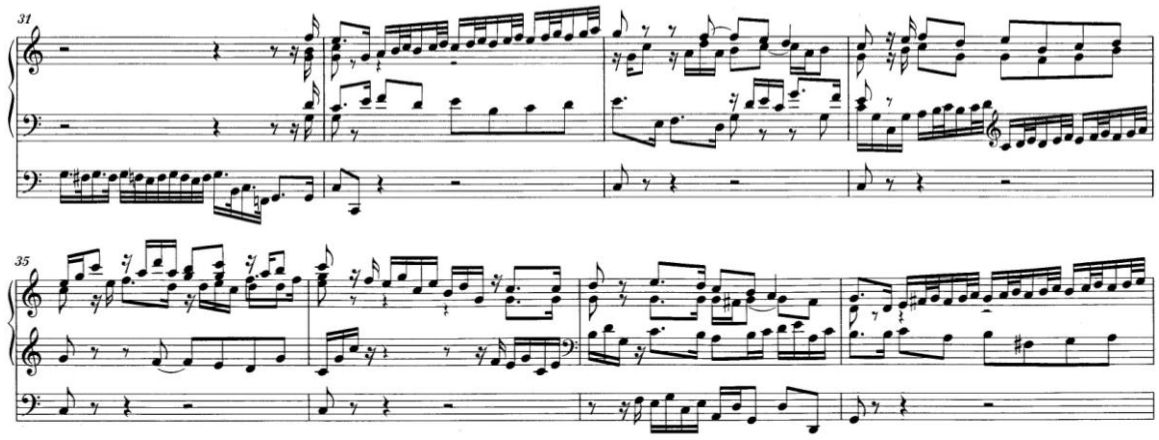

Figure 2.46: Bach, *Toccata*, BWV 564, mm. 31-38.

Another sign of influence under Albinoni in the first movement of BWV 564 consists in the inclusion of brief codas, stemming from the pre-1690 church sonata tradition,[93] which the first movement of Albinoni/Walther, *Concerto* IV, Op. 2 clearly displays:

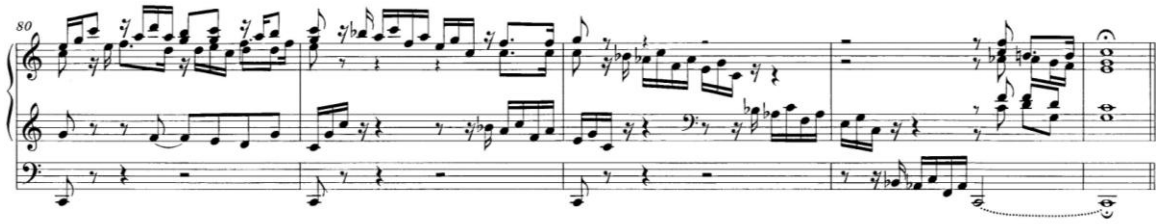

Figure 2.47: Bach, *Toccata*, BWV 564, mm. 80-84.

[93] Selfridge-Field, *Venetian Instrumental Music*, 209-210.

Such brief yet immediate and sufficient clues serve to render supportive evidence concerning Albinoni's compositional influence upon Bach via Walther at the time of his composition of BWV 564.

Thus, it is manifestly and abundantly evident that the compositional nature of BWV 564 as a whole is predominantly Italianate in structure and compositional makeup, and that such Italian influence comes primarily by way of distinctive compositional style of the early Italian concerto. It is important to come to terms with this fact, not only for the sake of recognizing BWV 564 for what it is in terms of genre similarity and influence, but also for the sake of rendering the work according to sound performance practices. While such structural and compositional affinity to the early Italian concerto in and of itself does not necessarily provide conclusive instructions concerning distinctive performance practices pertinent to the organ, it does effectively preclude performance practices that are conclusively foreign both to the genre of the Italian concerto and to late-seventeenth and early eighteenth-century Italianate compositional approaches and characteristics.[94] Additionally and most importantly, as such affinity locates the chronology of the composition of BWV 564 during Bach's Weimar period prior to his Vivaldian discovery, it preempts any consideration of registrational trends and practices that developed after such a discovery. As a result, one is placed in a good position to pursue and arrive at registrational possibilities of BWV 564, and specifically that of the *Grave*, in a responsible manner.

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[94] Such as, for example, the French overture; cf. Sandra Soderlund, "Bach and *Grave*" in Kerala J. Snyder, ed., *The Organist as Scholar: Essays in Memory of Russell Saunders* (Stuyvesant: Pendragon Press, 1994), 77-81.

Chapter 3: *BWV 564 as "Updated Multisectional Praeludium"*

As already noted in Chapter 1, in discussing the compositional nature of BWV 564, Peter Williams entertains the notion that BWV 564 could be an example of an "updated multisectional praeludium."[95] Concerning BWV 564, Williams further notes: "As happened over time with concertos, sonatas and cantatas, traditional sections are now crystallized into fully fledged movements, each in this instance strikingly original." Although the presence of three self-contained movements in BWV 564, separated by well-defined and demarcated cadential conclusions on the tonic, brings the work to bear a closer resemblance to the Italian concerto form, there certainly is much evidence in favor of Williams' remarks on the character of BWV 564 resembling that of the multisectional *Praeludium*. In general, the early *Praeludium* compositional model, particularly that of late seventeenth-century north Germany, was indeed multisectional in nature. This is particularly true for late seventeenth-century composers for organ who made a deep impression upon Bach and his compositional style.

Concerning such impression and influence upon Bach with respect to the organ and organ composition, the commentary of the 1754 *Obituary*, composed by Carl Philipp Emanuel Bach (1714-1788) and Johann Friedrich Agricola (1720-1774) approximately four years after Bach's death, is helpful:

> In the year 1703 he came to Weymar, and there became a musician of the Court. The next year he received the post of Organist in the New Church in Arnstadt. Here he really showed the first fruits of his applications to the art of organ playing and to composition, which he had learned chiefly by the observation of the works

[95] Williams, *The Organ Music of J. S. Bach*, 2nd ed., 151.

> of the most famous and proficient composers of his day and by the fruits of his own reflection upon them. In the art of the organ he took the works of [Nicolaus] Bruhns, Reinken, Buxtehude, and several good French organists as models. While he was in Arnstadt, he was once moved by the particularly strong desire to hear as many good organists as he could, as he undertook a journey, on foot, to Lübeck, in order to listen to the famous Organist of St. Mary's Church there, Diedrich Buxtehude. He tarried there, not without profit, for almost a quarter of a year, and then returned to Arnstadt.[96]

In addition to the reference to "several good French organists as models" for composition, the Bach/Agricola Obituary specifically makes reference to Nicolaus Bruhns (1665-1697), Johann Adam Reincken (1643-1722), and Dieterich Buxtehude (1637-1707) as having notable influence upon Bach during his Arnstadt period (1703-1707). Concerning the influence of Bruhns upon Bach, Hugh J. McLean has cast significant doubt upon such a distinct influence, noting that supposed specific influences upon Bach and his compositions for organ, such as the presence of opening scales and chordal gestures, pedal solos, on-beat harmony, rests, *capricci*, *durezze*, keyboard sequences, and double pedal parts, were standard compositional features of the day that can also be legitimately be attributed to many other early Baroque composers for organ, particularly Buxtehude, Reincken, and Georg Böhm (1661-1733), composers with whom Bach had verifiably extensive personal contact.[97] Thus, on account of such personal contact, in general, focus upon these latter composers and their compositional influence is more salutary and worthwhile.

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[96] Wolff, *The New Bach Reader*, 300.

[97] Cf. Hugh J. McLean. "Bruhns, Nicolaus." In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com (accessed July 27, 2010).

Specifically with respect to the multisectional *Praeludium*, among the three composers mentioned immediately above, Dieterich Buxtehude merits particular attention. As mentioned in the Bach/Agricola *Obituary*, Bach traveled to visit Lübeck near the conclusion of 1705,[98] and remained there for approximately four months, most likely beginning near the end of October to coincide with the *Abendmusiken* rehearsals at the *Marienkirche*, thus overextending his approved leave of absence approximately four-fold.[99] Irrespective of the possible intrigue over activity relating to the *Abendmusiken*, however, Bach traveled to Lübeck with the specific intention of hearing Buxtehude perform on the organ. Such specific intention is further confirmed, albeit in remote fashion, by the *Actum* of February 21, 1706, in which is recorded Bach's official rebuke from the Arnstadt consistory during its proceedings:

> The organist in the New Church, Bach, is interrogated as to where he has lately been for so long and from whom he obtained leave to go.
>
> *Ille* [i.e., Bach, the defendant]: He has been to Lübeck in order to comprehend one thing and another about his art, but had asked leave beforehand from the Superintendent.
>
> *Dominus Superintendens* [The Reverend Superintendent]: He had asked for only four weeks, but had stayed about four times as long.[100]

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[98] Not 1703, as specified in the Bach/Agricola Obituary.

[99] The *Actum* of February 21, 1706, issued by the Arnstadt consistory, not only alleges such an absence, but confirms the approximate length of such absence by virtue of the indicated date of the *Actum* themselves. See Wolff, *The New Bach Reader*, 46-47.

[100] Ibid., 46. Interestingly, Bach is never officially rebuked for his overextended stay. Rather, the first official rebuke is rendered in response to the manner in which Bach introduces chorales; cf. Kerala J. Snyder, *Dieterich Buxtehude: Organist in Lübeck* (Schirmer: New York: 1987), 105.

What may initially appear to be a vague reference to "his art" is actually a specific reference to Bach's acceptance and appointment as organist at the *Neue Kirche* in Arnstadt and the sole and exclusive duties pertinent to such a position, made clear in light of the precise wording of the certificate of acceptance and appointment:

> Whereas our Noble and Most Gracious Count and Master, Anton Günther, one of the Four counts of the Empire, has caused you, Johann Sebastian Bach, to be accepted and appointed as organist in the New Church, now, therefore, you are, above all, to be true, faithful, and obedient to him, His above-mentioned Noble Grace, the Count, and especially to show yourself industrious and reliable in the office, vocation, and practice of art and science that are assigned to you; not to mix into other affairs and functions; to appear promptly on Sundays, feast days, and other days of public divine service in the said New Church at the organ entrusted to you; to play the latter as is fitting; to keep a watchful eye over it and take faithful care of it; to report in time if any part of it becomes weak and to give notice that the necessary repairs should be made; not to let anyone have access to it without the foreknowledge of the Superintendent; and in general to see that damage is avoided and everything is kept in good order and condition. As also in other respects, in your daily life to cultivate the fear of God, sobriety, and the love of peace; altogether to avoid bad company and any distraction from your calling and in general to conduct yourself in all things toward God, High Authority, and your superiors, as befits an honor-loving servant and organist.[101]

Thus, coming to a firm understanding of Bach's appointment at the *Neue Kirche*, as specified in the acceptance and appointment certificate, as well coming to a critical understanding of Bach's reference of comprehending "one thing or another about his art," of which the Superintendent was fully informed and aware and did not question in any respect, one can sufficiently assert that Bach's sole interest in visiting Lübeck was indeed to hear Buxtehude perform on the organ, for the purposes of further cultivating his own craft of organ performance.

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[101] Wolff, *The New Bach Reader*, 41.

On the matter of such further cultivation in organ performance, Kerala J. Snyder offers three distinct yet related ways in which Buxtehude influenced Bach. The first pertains to the manner in which Bach began introducing chorales at the *Neue Kirche* following his visit to Lübeck, which apparently left the congregation confused, a reality also noted in the Arnstadt consistory's *Actum* of February 21, 1706.[102] The second pertains to Bach's preferences in organ specification that apparently took shape shortly after his exposure to the organ at the *Marienkirche* in Lübeck, preferences that include the presence of a 32' Subbass in the Pedal division, a 16' Posaune in the Pedal division to achieve greater *Gravität*, a 16' Fagott in the *Oberwerk* for ensemble literature, and a "perfect and beautiful" *Sesquialtera*, all of which evidence themselves in his c. 1708 list of recommendations for the renovation of the organ at the *Blasienkirche* in Mühlhausen. Convincingly, Snyder argues that "[t]hese particular recommendations may have been inspired by his recent acquaintance with the large organ at St. Mary's, Lübeck, whose *Sesquialtera* had been added only in 1704."[103] The third pertains specifically to the organ

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[102] Cf. n. 6. The rebuke in the *Actum* reads as follows: "*Nos* [i.e., the consistory]: Reprove him for having hitherto made many curious *variations* in the chorale, and mingled many strange tones in it, and for the fact that the Congregation has been confused by it. In the future, if he wished to introduce a *tonus peregrinus*, he was to hold it out, and not to turn too quickly to something else or, as had hitherto been his habit, even play a *tonus contrarius*." See Wolff, *The New Bach Reader*, 46.

[103] Snyder, *Dieterich Buxtehude*, 105. Concerning the addition of the *Sesquialtera* in 1704, in a separate work, Snyder notes such an addition was part of a renovation contracted and completed by the organ builder Otto Diedrich Richborn, and was only one of a total of two additions made to the organ at the *Marienkirche* in Lübeck, the second addition being that of the *Vox humana* 8' to the *Positiv* division. As Buxtehude originally sought, on two occasions, a major renovation for the organ at the hands of the renowned organ builder Arp Schnitger (1648-1719), with whom the *Marienkirche* negotiated twice and subsequently declined to offer a contract, and as such a renovation was the only one to take place during Buxtehude's tenure at the *Marienkirche*, the two stop additions represent high priorities in terms of organ specification, priorities that lay with coloristic expression. See Kerala J. Snyder, "Bach and Buxtehude at the Large Organ of St. Mary's in Lübeck," in *Charles Brenton Fisk: Organ Builder*, ed. Fenner Douglass,

literature of Buxtehude himself, particularly the *pedaliter* works, the character of which are highly original on account of the strong presence of the *Stylus theatralis* compositional style.[104] Snyder notes that thirty of Buxtehude's organ works—more than two-thirds of Buxtehude's free *pedaliter* organ works and half of his free *manualiter* organ works—were transmitted in manuscript from within the Bach circle, certainly following Bach's encounter with Buxtehude in Lübeck. Concerning this third manner of influence by way of organ literature and the extent of such influence, Snyder remarks that "[i]ndeed, Bach must be considered one of the three central figures responsible for the preservation and dissemination of Buxtehude's music."[105]

In light of both the high degree of manuscript involvement with a large number of Buxtehude's organ works as well as the central role Bach played in preserving and disseminating such works, it stands to reason that Bach himself was thoroughly acquainted with Buxtehude's structural approach(es) toward organ composition, not the least of which would be that of the multisectional *Praeludium*, the genre to which Peter Williams alluded in the above-mentioned quotation. Helpful in understanding such a genre is Snyder's own concise summary of the same:

Owen Jander & Barbara Owen (Easthampton: The Westfield Center for Early Keyboard Studies, 1986), 182-184.

[104] Adding strength to such musical originality on the part of Buxtehude for pre-existing forms, Christoph Wolff notes the mixture of operatic forms with conventional church music, as well as the somewhat repristinative order of movements for his keyboard suites. See Christoph Wolff, "Buxtehude, Bach, and Seventeenth-Century Music in Retrospect," in Christoph Wolff, *Bach: Essays on His Life and Music* (Cambridge: Harvard University Press, 1991), 47.

[105] Snyder, *Dieterich Buxtehude*, 105-106, 316-317.

> The essence of Buxtehude's praeludia lies in the juxtaposition of sections in a free, improvisatory, and idiomatic keyboard style with sections in a structured, fugal style. As is the case with his vocal concertos, no two praeludia are alike. They may contain one, two, or three fugues, using a wide variety of styles and contrapuntal devices—or lack of them. The free sections, which invariably open them and which normally appear later in the piece, are composed in a dazzling array of textures and styles, from lengthy pedal points to fleeting sixteenth- and even thirty-second-note scales and arpeggios, from pure chordal homophony through various stages of its decorations to imitative counterpoint and fugato subsections, from tonal stability to daring harmonic excursions.[106]

Furthermore, Snyder provides commentary concerning the distinctiveness of Buxtehude's *Praeludia*, over and against his compositional predecessors:

> Buxtehude's praeludia are unlike any of the written praeludia that preceded them, with respect both to the rich variety and exhuberance [*sic*] of their free sections and to the profiled nature of their fugues and ciacconas. The free sections of Scheidemann's *praeambula* are not at all virtuosic, nor are those of Jacob Praetorius. Tunder, by contrast, titled his few surviving compositions in this genre *praeludium* and began them all with an opening flourish. None of the fugues contained in these praeambula and praeludia are as distinctive as most of Buxtehude's. The North German composers of this generation devoted most of their compositional energy to chorale settings, but they made an important contribution to the praeludium by using the rich resources of the North German organ, particularly its pedal, to create praeludia that no longer functions merely as introductory service music but had entered the realm of art music. Onto this northern root, Buxtehude grafted southern virtuosity and contrapuntal art based on thematic variation, which he had found in the toccatas, fantasias, and canzonas of Frescobaldi and Froberger.[107]

Supplementing this commentary is Wolff's own two-fold contribution on the distinction of Buxtehude's free organ work, based upon a treatment of BuxWV 149, highlighting both Buxtehude's harmonic language that closely approach functional harmony and the

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[106] Ibid., 241.

[107] Ibid., 246.

high degree of thematic control that displays a high degree of unity among the contrastive sections of a given work.[108]

An acute appropriation of Bach's own familiarity with the Buxtehudian multisectional *Praeludium* following his visit to Lübeck yet prior to his familiarity with modern Italian concerto compositional style can be gained by a familiarity and analysis of the free works of Buxtehude included in the oldest known manuscript anthologies that have emanated from the Bach circle: *B* 40644, otherwise known as the *Möllerische Handschrift*, and *LEm* III.8.4, also named the *Andreas Bach Buch*. These manuscript anthologies, both of them copied and compiled by Johann Christoph Bach (1671-1721) between 1705-1713,[109] are of general value as they reflect the climate of cosmopolitan interest in organ literature, particularly the personal interest on the part of Johann Christoph Bach for organ literature of a cosmopolitan scope. Thus, the anthologies also reflect the cosmopolitan scope of organ literature to which Johann Sebastian Bach was exposed, given his tutelege in organ under Johann Christoph, whose discriminate yet broad tastes in organ literature eventually contributed to being honored with the title *optimus artifex* among his colleagues and associates.[110] With respect to the Buxtehudian multisectional *Praeludium*, the *Möllerische Handschrift* is of particular value as it limits such free work influence upon Bach to two select works, namely the *Praeludium in A*, BuxWV 151 and the *Toccata in G*, BuxWV 165. Given Hans-Joachim Schulze's

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[108] Wolff, "Buxtehude, Bach, and Seventeenth-Century Music in Retrospect," 52-53.

[109] Hans-Joachim Schulze, *Studien zur Bach-Uberlieferung im 18. Jarhundert* (Leipzig: Edition Peters, 1984), 30-56; cf. Snyder, *Dieterich Buxtehude*, 317.

[110] "Very best artist"; cf. Wolff, *Johann Sebastian Bach*, 46-47.

timeframe of 1705-1713 along with Bach's 1705-1706 visit to Lübeck, these two works of Buxtehude are particularly valuable in coming to terms with BWV 564 as an "updated multisectional praeludium" and observing to what extent a correlation exists between Buxtehude and Bach in this instance, as well as to what extent Bach "updated" the *Praeludium* compositional model.

Gleaning from Snyder's summary of and commentary on Buxtehude's *Praeludia*, given above, particularly the "essence" of juxtaposition of free and fugal forms, one certainly can recognize strong resemblances of BWV 564 to BuxWV 151. The most obvious example of such a juxtaposition of BWV 564 is that of the free-form, *durezze e ligature*-infused *Grave* section concluding the *Adagio* movement, against which is placed the final fugal *Allegro*:

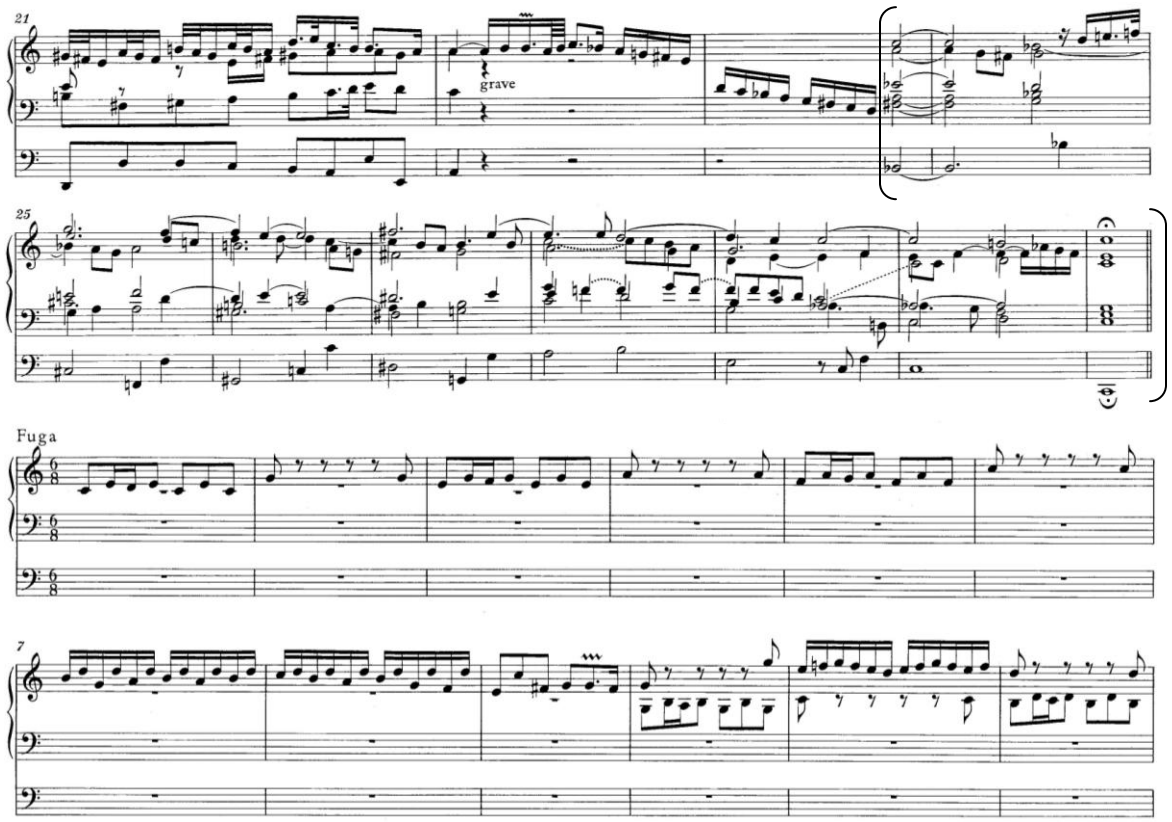

Figure 3.1: Bach, *Toccata*, BWV 564, mm. 21-31, highlighting the *durezze e ligature* texture, indicated by brackets, juxtaposed against the final fugal *Allegro*.

A strongly similar approach is taken by Buxtehude in BuxWV 151, where the final fugal section is preceded by a twelve-measure *durezze e ligature* section, albeit one less terse in nature than that of BWV 564:

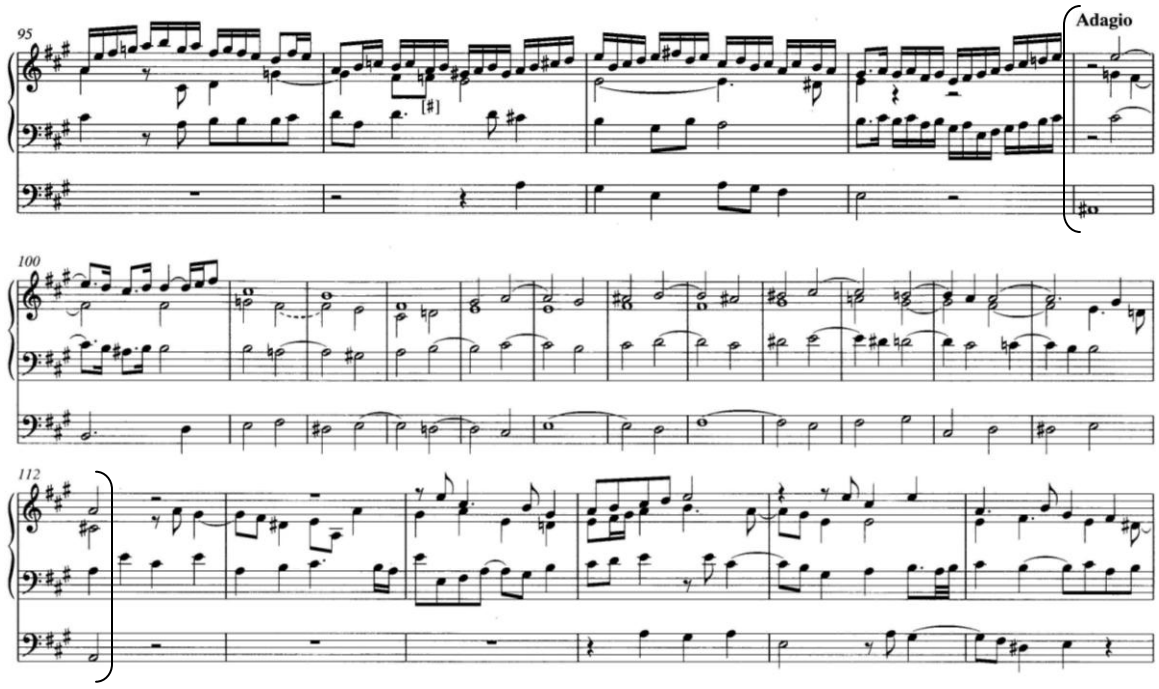

Figure 3.2: Buxtehude, *Praeludium in A*, BuxWV 151, mm. 95-117, highlighting the *durezze e ligature* texture, indicated by brackets, juxtaposed against the final fugal section.[111]

Another strong point of resemblance lies in the initial manual and pedal *passaggi* of BWV 564, which are highly reminiscent of the *Stylus theatralis* compositional style so thoroughly manifest in Buxtehude's body of free organ works, including, of course, BuxWV 151:

[111] All musical examples of Dieterich Buxtehude's *Praeludium in A*, BuxWV 151 are taken from Dietrich Buxtehude, *Neue Ausgabe sämtlicher freien Orgelwerke = New edition of the complete free organ works*, Band III, ed. Christoph Albrecht (Kassel: Bärenreiter, 1994), 50-51, 54-55. Reprinted by permission of the publisher.

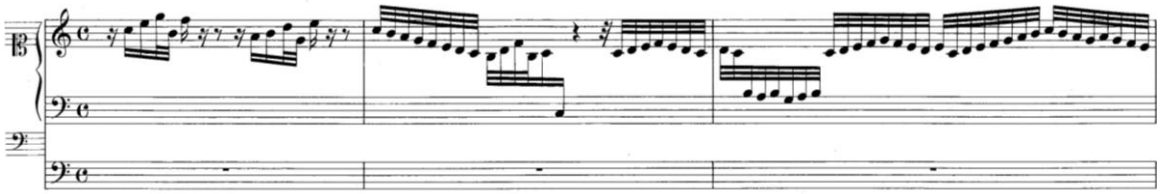

Figure 3.3: Bach, *Toccata*, BWV 564, mm. 1-2.

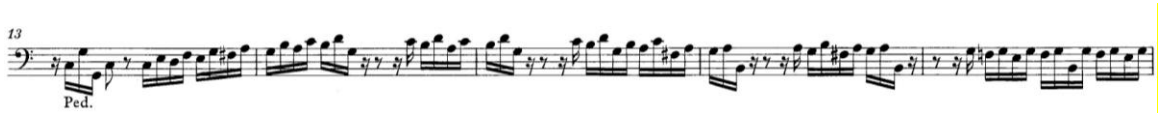

Figure 3.4: Bach, *Toccata*, BWV 564, mm. 13-17.

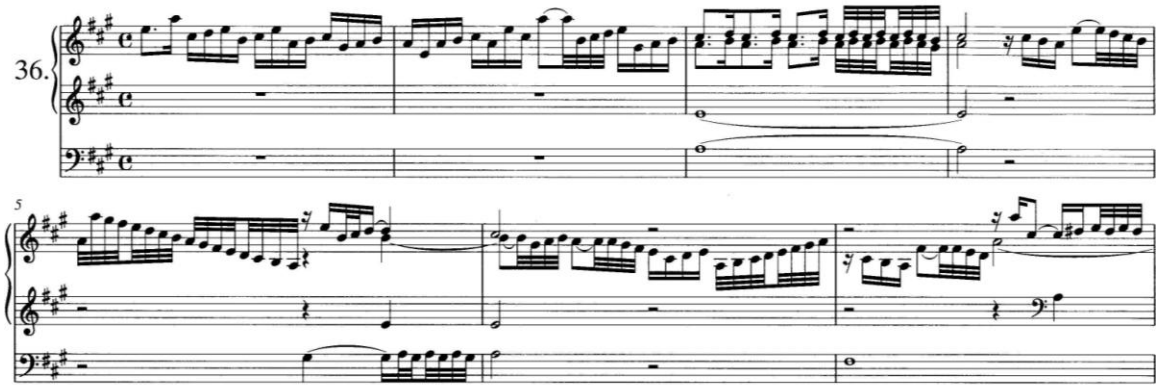

Figure 3.5: Buxtehude, *Praeludium in A*, BuxWV 151, mm. 1-7.

With the multisectional character of BWV 564 rather evident, further credence to BWV 564 serving as an example of an "updated multisectional Praeludium" is indicated in the title of the work itself: "Toccata." As Snyder notes well, Buxtehude's multisectional

Praeludia themselves are primarily titled "Praeludium," with the occasional "Toccata" and "Praeambulum," yet never "Praeludium et Fuga," which grew common among many of Bach's free organ works.[112] Even by virtue of the fact alone that BWV 564 is a multisectional work, conceived as a unity and subsumed in its entirety under the title "Toccata in C," it is logical to conclude, on the basis of the title alone, that the work betrays influence of the early Baroque multisectional *Praeludium*.

The presence of the *Stylus theatralis* compositional style in BWV 564, however, signals a deeper influence and correlation between the work and the early Baroque multisectional *Praeludium* in general and BuxWV 151 in particular, namely that of structural makeup and orientation. While Snyder's description of the "essence" of Buxtehude's multisectional *Praeludia*—that being the juxtaposition of "free," recitative-like improvisatory sections against "structured," intricate fugal sections—is true in a general sense, such a description fails to arrive at and set forth an organizational principle that reveals a unified coherence to the given *Praeludium*, despite the presence of various recognizable compositional consistencies among the seemingly disparate musical segments. Alternative yet substantive scholarship preceding, current with, and subsequent to Snyder's work, spanning the last quarter of the twentieth century and more—specifically that of Lena Jacobsen, Sharon Lee Gorman, and Leon W. Couch III—has proven particularly helpful with respect to such an organizational principle revealing unified compositional coherence in Buxtehude's *Praeludia*, namely the element of rhetorical structure and progression. As I intend to show below, such an

[112] Snyder, *Dieterich Buxtehude*, 238-239.

organizational principle has a great historical connection to BWV 564 and reveals great influence upon the work in terms of its compositional conception and structure.

The rhetorical orientation of the early Baroque multisectional *Praeludium* finds its origination in the musical-theoretical category of *musica poetica* developed by north German musical theorists of the late-sixteenth and early-seventeenth centuries. First being coined by Gallus Dressler in his 1563 treatise *Praecepta musicae poeticae*, "*musica poetica*" came to signify a fully developed system and discipline of musical/artistic composition at the turn of the sixteenth century, manifest in many musical treatises of the seventeenth century, but most notably in the writings of Johannes Nucius (c. 1556-1620), Joachim Burmeister (1564-1629), Johann Rudolf Ahle (1625-1673), Christoph Bernhard (1628-1692), and Wolfgang Caspar Printz (1641-1717).[113] *Musica poetica* was occasioned primarily in the context of Lutheran theological tradition, which understood music as an element of the created order, a gift from the Creator through which the Creator's essence was revealed and ascertained through mathematical proportions. Thus, the endeavor of theoretical speculation of music and its mathematical proportions was undertaken. Additionally, within this theological tradition, music was also considered to have a powerful formative and affective capacities and capabilities; as an individual engaged in musical activity, one would not only be placed in closer proximity to the created order, but would also be moved toward a life of virtue and joy. An October 4,

[113] Johann Rudolph Ahle, incidentally, was a predecessor of Bach's at the *Blasienkirche* in Mühlhausen.

1530 letter written by Martin Luther (1483-1546) himself to Louis Senfl, gives nascent indication of this view:

> There is no doubt that there are many seeds of good qualities in the minds of those who are moved by music. Those, however, who are not moved [by music] I believe are definitely like stumps [of wood] and blocks of stone. For we know that music, too, is odious and unbearable to the demons. Indeed I plainly judge, and do not hesitate to affirm, that except for theology there is no art that could be put on the same level with music, since except for theology [music] alone produces what otherwise only theology can do, namely, a calm and joyful disposition.[114]

Furthermore, Lutheran theological thought understood and utilized music as a tool for didacticism and pedagogy, on account of music's placement within the *quadrivium*,[115] and thus music was considered to be an avenue toward truth.[116]

However, despite its inherited and enduring placement in the *quadrivium* and on account of its understood formative/affective and pedagogical capabilities, music grew to be understood more in terms of rhetoric and persuasion. Such a rhetorical appropriation of music resulted from the development of standard curriculum for the Lutheran *Lateinschulen*, encouraged by Luther himself and eventually enacted by his humanist colleague and rhetorician Philipp Melanchthon (1497-1560), a curriculum that placed heavy emphasis upon the *trivium*. Dietrich Bartel provides a helpful picture of such emphasis:

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[114] Helmut T. Lehmann, ed., *Luther's Works: Letters II* (Philadelphia: Fortress Press, 1972) 49:427-29, quoted in Carl Schalk, *Luther on Music: Paradigms of Praise* (St. Louis: Concordia, 1988), 22.

[115] Beginning in the fifth century CE, the liberal arts were divided into two parts: the *trivium*, consisting of grammar, logic, and rhetoric, and the quadrivium, consisting of arithmetic, astronomy, music, and geometry.

[116] Dietrich Bartel, *Musica Poetica: Musical Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997), 3-7.

> All course instruction was conducted in Latin. Furthermore, all conversation, whether in the classroom or on the playground, was to be in Latin. (Although the exclusive concentration on Latin abated throughout the seventeenth century, it was not until the eighteenth century that the vernacular replaced Latin as the language of rhetoric.) Introductory rhetoric was only taught in the final one or two years of school, after the students had thoroughly mastered Latin grammar and syntax. The weekly curriculum of the advanced students included eight hours of Latin, three hours of dialectic (logic), two hours of rhetoric, and two hours of Cicero. In addition to other subjects, provision was also made for further private tutoring in rhetoric. The student was taught to prepare a given topic either in oral or written form according to the examples of classical authors. To this end the student used various textbooks which presented the general rhetorical concepts and techniques of the classical authors (Aristotle, Cicero, Quintilian) in a condensed form. . . . Rules of rhetoric were defined with examples from classical writings, providing material which the students could emulate. Classical authors were not read for their literary content but rather to determine linguistic rules. Like all other disciplines including Latin grammar and music, the subject of rhetoric was taught through *praeceptum*, *exemplum*, *et imitatio*.[117]

Eventually, in the context of the *Lateinschulen* and on account of liturgical needs within north German Lutheran circles, music rose in curricular importance, nearly paralleling that of rhetoric. This resulted in the near fusion of the disciplines of rhetoric and music, to the point that the discipline of musical composition became "rhetoricized" in nature. Again, Bartel provides helpful commentary:

> Through the introduction of Lutheran liturgical practices, greater emphasis was placed on congregational involvement, which was realized musically primarily through the many new Lutheran chorales. Luther's theology of music also encouraged the inclusion of polyphonic choral music in the liturgy, with the choral leadership in the churches provided by the various parochial school choirs. Music was thereby given a greatly increased significance in both the liturgy and in the church's school curriculum. Simultaneously, the role and position of the *Kantor*, who directed the church choirs and taught music at the schools, also rose in stature. . . . With the growing humanist interest in the classics and the increased significance of practical music-making in the parochial schools, the place of music in the liberal arts underwent an important change: while *musica speculativa* began to disappear from curricula, the applied musical discipline was

[117] Ibid., 65-66; cf. Ibid., 22-23.

> promoted to a position comparable to the linguistic arts, becoming part of the core curriculum of the Lutheran *Lateinschulen*. Rhetoric would provide a paradigm for its sister discipline, music. In accordance with Luther's teaching, music itself was regarded as a heightened form of speech, becoming a rhetorical sermon in sound. Through the *Lateinschule* curriculum, rhetorical terminology and methodology was already familiar to student and teacher alike, expediting the musical adaptation of rhetorical terminology and concepts. In adopting ancient and distinguished rhetorical terminology and methods, the art of musical composition was given both a greater legitimacy and a clearly established rationale and objective.[118]

Such rationale and objective, namely, the ordered, persuasive communication via the control, reflection, and arousal of human passions through the artistic treatment of musical-rhetorical figures—the identical *modus operandi* of sermon preparation—was initially championed and advanced most prominently via the musical treatises of Joachim Burmeister, particularly his *Hypomnematum musicae poeticae* of 1599, his *Musica autoschediastike* of 1601, and his *Musica Poetica* of 1606. Subsequent theorists of the seventeenth century provided further enhancements and derivations, of which, worthy of note, is Athanasius Kircher's (1601-1680) solidification of musical-rhetorical structure in Book eight of his *Musurgia Universalis*, a solidification given extensive, albeit modernized, affirmation and treatment in Johann Mattheson's (1681-1764) *Der vollkommene Kapellmeister* of 1739.[119]

Buxtehude's own fluency with Latin, which he displayed as an adult, signals the primary education that he undoubtedly received in the well-supported and comparatively large Lutheran *Lateinschule* of Helsingør, which, unlike many *Lateinschulen* in

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[118] Ibid., 74-75.

[119] Ibid., 75-77, 93-95, 106-111, 136-143.

Denmark, had employed a cantor, Johann Friccius, who taught music. Given that the purpose and function of the *Lateinschule* in Helsingør was essentially identical in nature to those of north Germany, evidenced by the musical responsibilities given to the *Lateinschule* students for liturgies at the parish churches of St. Olai and St. Mary's, Buxtehude's experience as a *Lateinschule* student—particularly with respect to grounding in rhetorical and musical training and the eventual near-fusion of these disciplines—would closely mirror that of the north German *Lateinschule* student. This particular reality is confirmed by the fact that musical instruction at the Helsingør *Lateinschule* most likely included the use of the musical treatise *Heptachordum Danicum*, written by Hans Mikkelsen Ravn and published in 1646, which was designed as a sort of musical textbook for students, the approach of which was indicative of the musical education enacted in all Lutheran *Lateinschulen* of the day, as Snyder has sufficient argued.[120] Add to this the fact that cantors of the *Lateinschulen*—who were nearly universally charged with providing instruction in both rhetoric and music in the *Lateinschulen*—were most often those who were composing musical treatises to be studied and employed in subsequent musical composition, making the near-fusion of the disciplines of rhetoric and music logically inevitable. Thus, it can be asserted with great certainty that Buxtehude received a sufficient grounding in rhetorical training at the Helsingør *Lateinschule*, even as he received a thorough training from the same in applied music as a chorister.[121]

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[120] Cf. Snyder, *Dieterich Buxtehude*, 15-16.

[121] Cf. Ibid., 10-21.

Concerning his time subsequent to formal education, while it cannot be proven that Buxtehude himself had either read or studied any of the treatises of the *musica poetica* tradition, it is evident that Buxtehude was contextually grounded in the *musica poetica* tradition. Such evidence comes in three primary forms: plenteous access to such treatises or to personages thoroughly familiar with the theoretical concept of *musica poetica* through personal connections to Rostock, the location of Joachim Burmeister's residence, while organist at St. Mary's in Helsingør; immediate access in Helsingør to musical treatises such as those by Gioseffo Zarlino (1517-1590) and Johann Lippius (1585-1612); and relative geographical immediacy to Hamburg during his time in Lübeck,[122] affording him further access to musical treatises as well as to prominent musical figures of the day, such as Bernhard, Matthias Weckmann (c. 1616-1674), and Reincken, as Leon W. Couch III has recently made evident.[123] Couch, echoing Snyder, asserts that Buxtehude's contrapuntal interests, similar to those of Weckmann and Reincken, were inspired under the influence of Bernhard himself.[124] Although the primary connection between Buxtehude and Bernhard lies in the use of dissonance in counterpoint via *Figurenlehre*, such a connection signals a broader connection between Buxtehude and Bernhard's musical-rhetorical ancestry, a connection that has strong

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[122] The connection between Hamburg and Lübeck is not simply a matter of geographical proximity, but also a matter of commercial and cultural affinity, given that both cities were spared the trauma and effects of the Thirty Years War. See George J. Buelow, "Protestant North Germany," in *The Early Baroque Era: From the Late 16th Century to the 1660s*, ed. Curtis Price (Englewood Cliffs: Prentice Hall, 1993), 199.

[123] See Leon W. Couch III, *The Organ Works of Dieterich Buxtehude (1637-1707) and Musical-Rhetorical Analysis and Theory*, 4-5.

[124] Ibid., 6; cf. Snyder, *Dieterich Buxtehude*, 226.

implications concerning the structure of his *Praeludia* and the rhetorical nature and orientation such structure possesses.

Buxtehude's *Praeludia* serve as examples *par excellence* of such near-fusion of the disciplines of rhetoric and music, not only by way of the rhetorical development of musical-rhetorical figures but also by way of the musical-rhetorical structure of *dispositio*. The pioneering scholarly work of Lena Jacobsen, along with the subsequent scholarly treatments of Gorman and Couch, among others, have extensively argued and shown this, each with their particular accents, emphases, and presuppositions. The most recent treatment by Couch, in many ways, serves as a corrective to previous scholarship, particularly as it pertains to overall rhetorical structure. Although treatment of *dispositio* in the musical-rhetorical treatises of the seventeenth century is often lacking, on account of a high preference for *Figurenlehre* treatment,[125] concerning the rhetorical structure of *dispositio* itself and the various divisions of its make-up, Couch notes that there were two primary analytical models operative during the Baroque era in Germany: the Aristotelian model and the Cicerone model. Of the two, the Cicerone model of *dispositio* is more complicated, consisting of the following components:

[125] See Lena Jacobson, "Musical Rhetoric in Buxtehude's Free Organ Works," in *The Organ Yearbook* XIII (1982), 61. In spite of this, Jacobson maintains, *dispositio* was held as indispensible to compositional practice. The preference for *Figurenlehre* in musical-rhetorical treatise discussion stems from the constant and crucial need for inventive musical exploitation of the musical figures for effective translation of rhetorical facets into musical expression.

Exordium (elicitation of the listener's attention)
Narratio (establishment of the subject matter)
Propositio (presentation of the theme and actual content)
Confirmatio (presentation of supportive arguments)
Confutatio (disputation of rebuttals)
Peroratio (statement of conclusion)

while the Aristotelian model is simpler, essentially consisting of a tripartite structure:

Arche (beginning)
Meson (middle)
Teleute (end) [126]

Interestingly, Couch notes that, while Mattheson began to employ the Cicerone model of *dispositio*, Burmeister operated according to the tripartite Aristotelian model.[127] Indeed, the tripartite Aristotelian model was the model of structuring *dispositio* at the inception of the *musica poetica* tradition, beginning with Gallus Dressler (1533-1580/89), extending to Burmeister, and continuing through the time of Kircher until that of Mattheson.[128] Thus, what is clear is that the large measure of the musical-rhetorical theorists leading up to the time of Buxtehude operated with the Aristotelian tripartite appropriation of *dispositio*, inferring that Buxtehude himself operated with this understanding in his composition of free organ works.

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[126] Leon W. Couch III, "Musical Rhetoric in Three Praeludia of Dietrich Buxtehude," in *The Diapason* (March 2000): 15.

[127] Ibid., 14-19. "Resolutio cantilenae in affections est division cantilenae in periodos, ad disquirendum artificium, et idipsum ad imitationem convertendum. Haec tres habet partes: (1) exordium, (2) ipsum corpus carminis, (3) finis" / "Sectioning the piece into affections means its division into periods for the purpose of studying its artfulness and using it as a model for imitation. A piece has three parts: (1) the exordium, (2) the body of the piece, (3) the ending." Joachim Burmeister, *Musica Poetica*, trans. Benito V. Rivera (New Haven: Yale University Press, 1993), 202-203.

[128] Cf. Bartel, *Musica Poetica*, 108.

Dressler's tripartite approach to *dispositio*, manifest in his treatment thereof, is found in his theoretical treatise *Præcepta musicæ poëticæ* of 1563, in which he apportions the *dispositio* of vocal works as consisting of the *exordium*, *medium*, and *finis*. Concerning the *exordium*, Dressler writes in Chapter Thirteen of the treatise:

> Horace indeed says excellently "He who has begun well has half done." This proverb seems to square with our undertaking, just as it does with others. In this place we call the exordium the beginning of any song as far as the first cadence.[129]

Later, Dressler instructs:

> The exordium of vocal works is twofold, namely full or bare. It is full when all the voices begin together on one tempus as in *Bewahr mich Herr*.[130] Likewise *Dulci amene*[131] *when all the voices begin together* [sic]. In exordia of this type, certain voices sometimes rest upon imperfect consonances.
>
> We call an exordium bare when all the voices do not burst forth at the same time, but some progress after others in order. Exordia of this sort are usually constituted from fugues; therefore, we must repeat in this place what we handed down above concerning fugues.
> Rule: In bare exordia, first of all let care be taken so that if not the individual voices, nevertheless some beginning voices do immediately constitute some cadences. *When one writes fugues, one should always start them at the beginning*. As in *Adesto dolori meo* there is a bare exordium, immediately in the exordium itself the composer intrudes a *la* cadence. For as cadences influence the mode in a wonderful way, so in exordia they have much grace in indicating the tone (as in the motet of Clemens *Adesto dolori meo* and the five-voice *Siehe wie fein und lieblich itst*).[132]

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[129] Gallus Dressler and Robert Forgács, *Præcepta musicæ poëticæ = The Precepts of Poetic Music* (Urbana: University of Illinois Press, 2007), 173.

[130] Forgács attributes this reference to a German spiritual *contrafactum* of Orlando di Lasso's *Ton feu s'esteint* of 1559. Ibid., 175 n. 98.

[131] Forgács was unable to attribute this title to any specific work. Ibid., 175 n. 99.

[132] Ibid., 175, 177.

In similar fashion to his treatment of the *exordium*, Dressler dichotomizes the *medium* into two distinct forms: those constituted without fugues and those constituted with them. Afterwards, Dressler provides commentary concerning the *dispositio* as a whole:

> When the exordium has been constituted, some voices come together into a cadence so that there, as if wearied, they rest in perfect consonances, as if at a resting-place. . . . Afterwards, having regained their strength, they return to another fugue. With its order having been expressed by the individual voices, a cadence is again constituted.
>
> Not infrequently at the very cadence itself, some voice lays the foundation of a new fugue, which afterwards the remaining voices follow as far as the cadence. Several times it happens that the repetition of one fugue is undertaken through diverse intervals. When the individual voices seem to imitate themselves by fuguing, this affords a not inconsiderable delight to the ears, with the intervening vocal sounds bearing emphasis. . . .
> Sometimes, in moving from fugues expressed through a slower harmony to a simple combination of consonances, but with a cadence having first been constituted, a voice prepares itself afresh for some fugue, which the rest of the voices follow in due order as far as the cadence, according to the method of the consonances.
> Many artists form their songs in this manner and observe such a course until the desired goal is reached, the correct constitution of which will be spoken about in the following chapter.[133]

During the referenced "following chapter," Dressler treats the *finis*, making the following remarks in Chapter Fourteen:

> "All praise is sung at the end"; likewise "it is at the end that the tone is seen." Old proverbs assert that ends must be constituted with great care.
>
> For since all cadences are places of refuge for wandering voices, a judgment must be made concerning the end, where individual voices must not only breathe but, being wearied, finally stop as if at a longed-for resting-place. Therefore, care must be taken so that ends are constituted correctly, with judgment. The Germans are mindful of this: *When the end is good, everything is good.*
> The ends of harmonies are formed in two ways: for either they follow a regular end, of the type which has a tenor, or they follow an irregular.[134]

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[133] Ibid., 185.

> A regular boundary can be constituted without danger or by beginners. But an irregular must not be inserted rashly, without the example of some proven composer.
>
> And in this place, it must not be passed over that irregular ends are usually assigned to the first part of a song, when a second part is expected. But rather more rarely is the final boundary to be constituted irregularly.[135]

With the advent of Burmeister and his *Musica Poetica* of 1606, the primary objective of which, according to Benito V. Rivera, was to "transmit generally accepted doctrine to aspiring choir directors and composers," such tripartite compositional structure received confirmation. Yet along with this, the tripartite structure, so termed *exordium*, *ipsum corpus carminis*, *finis* by Burmeister, also received slight adaptation with respect to the *exordium*. *Contra* Dressler, Burmeister states that "examples do not confirm that all musical pieces should always begin with the ornament of fugue," and yet references the presence of the fugue in the *exordium* to claim that "the ears and mind of the listener are rendered attentive to the song" by means of initial fugal treatment.[136] Additionally, in discussing the *medium*, Burmeister calls for the non-protracted character of the *ipsum corpus carminis*, explicating that "everything that is excessive is odious and usually turns into a vice."[137] Lastly, Burmeister allows for further sophistication for the

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[134] Here Forgács provides insight that "Dressler's definition of an irregular conclusion hinges on the behavior of the tenor and no doubt also refers to the pitches of the tone used in the concluding sonorities." Ibid., 187 n. 110.

[135] Ibid., 187.

[136] Burmeister, *Musica Poetica*, 203.

[137] Ibid., 205.

finis beyond that allowed by Dressler, specifying that one or two voices may continue on beyond the principal cadence, a reality Burmeister terms "*supplementum*."[138]

Perhaps the most crucial adaptation of Burmeister from that of Dressler, however, is the advancement of "affection" in the *dispositio*. Burmeister defines the *exordium* as "the first period of affection of the piece," and the *corpus cantilenarum* as "the series of affections or periods between the exordium and the ending,"[139] While the natural sense of the "period" and its definition primarily revolves around the cadence, stemming from Dressler's commentary, Couch has astutely noted that Burmeister actually has textually-derived conceptual affection in view with his commentary. Not only is this seen in that Burmeister's periodic demarcation of Orlando di Lassus' *In me transierunt* (the piece which Burmeister offers as an example in his commentary) consists of two less periods than a cadential periodic demarcation affords; it also is seen in that his categorization of periods into distinct affections or passions resonates with textual context and appears rather naïve of demarcations of functional harmony.[140] Eventually, such a method of periodic demarcation would receive confirmation and further expansion, to the neglect of cadential demarcation of periods, in the musical-theoretical work of Kircher, specifically, Book Eight of the *Musurgia universalis* of 1650, which utilized affective words such as "joyful," "pious/subdued," and "sad": conceptual affections that were realized musically

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[138] Ibid.

[139] See Ibid., 202-203.

[140] See Couch III, *The Organ Works of Dieterich Buxtehude (1637-1707)*, 111.

via other musical elements, such as intervallic relationships, harmonies, and rhythms.[141] Thus, within the *musica poetica* tradition, beginning with Burmeister and continuing with Kircher, distinctive demarcation of the *dispositio* became entirely affective in nature, ignorant of cadential demarcation.

One can see well not only the influence of the tripartite Aristotelian understanding of *dispositio* upon Dieterich Buxtehude and his BuxWV 151, but also the presence of distinctive demarcation of *dispositio* made on the basis of conceptual affection. The *arche*, or *exordium* is unmistakable, comprising the first twenty-two measures of the work. It reflects the recitative-like writing of the *Stylus theatralis* compositional style, thus betraying a textual orientation designed to affectively rouse and "move the heart:"[142]

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[141] Cf. Bartel, *Musica Poetica*, 48-50.

[142] Joseph Müller-Blattau, ed., *Die Kompositionen Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*, 2nd ed. (Kassel: Bärenreiter, 1963), 43, cited in Paul Collins, *The* Stylus Phantasticus *and Free Keyboard Music of the North German Baroque* (Burlington; Ashgate Publishing Company, 2005), 10.

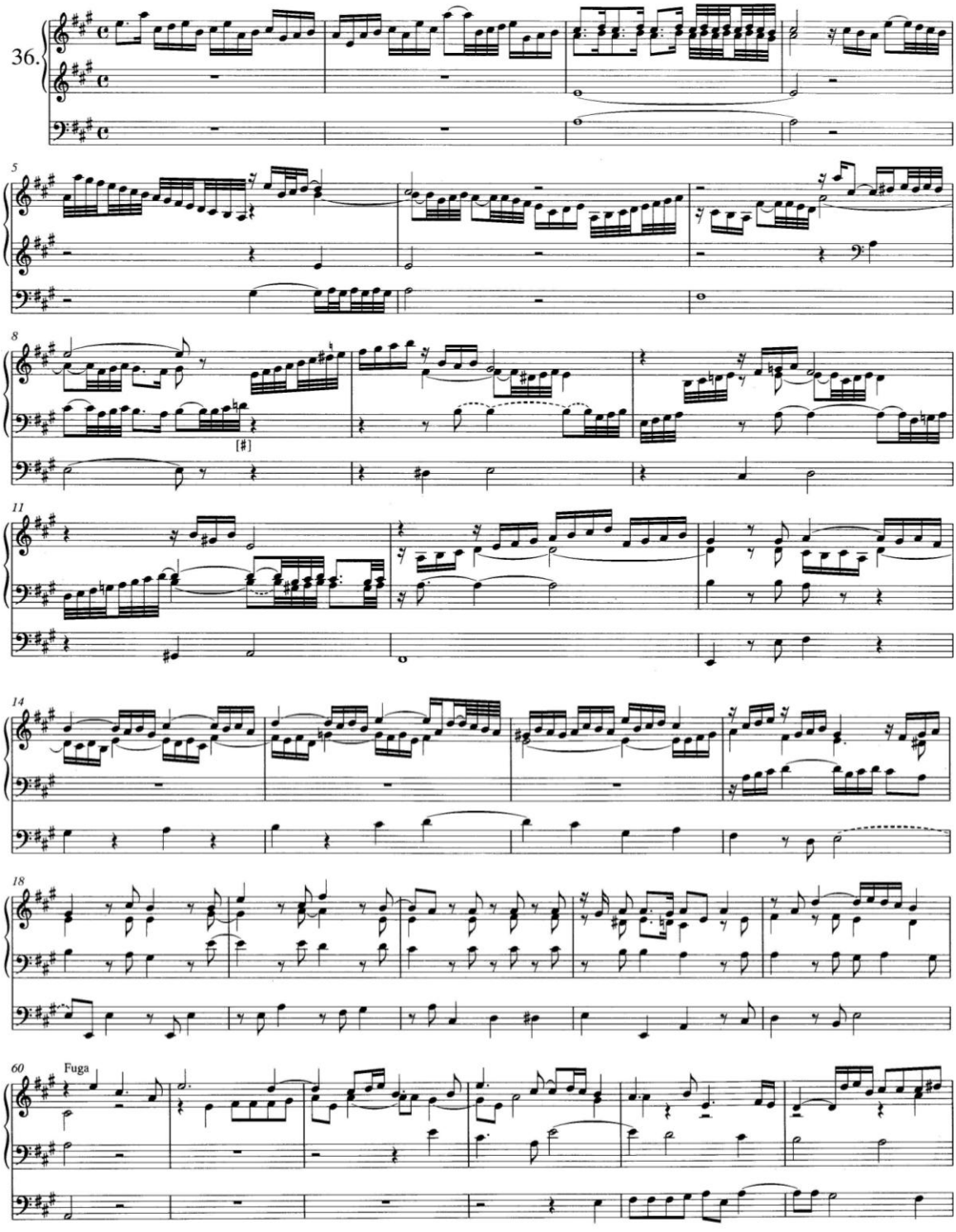
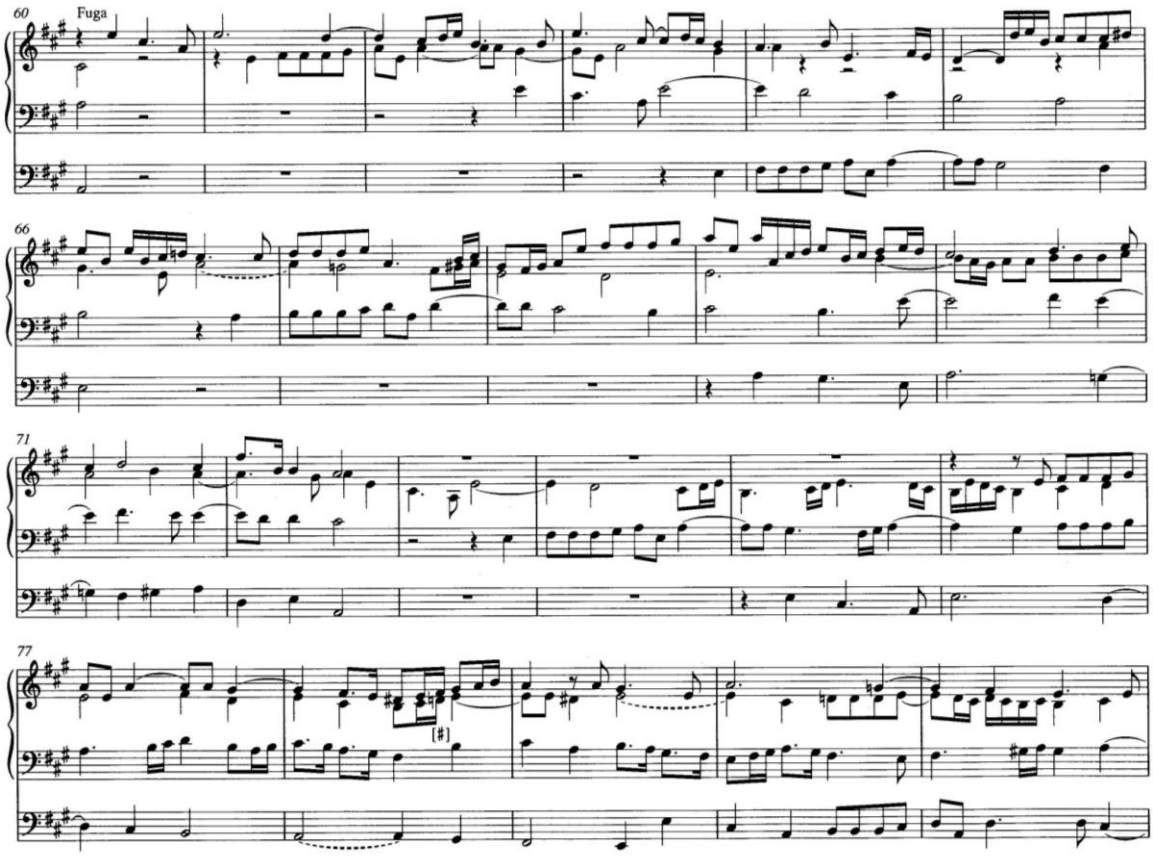


Figure 3.6: Buxtehude, *Praeludium in A*, BuxWV 151, mm. 1-22, 60-65.

Such writing, along with the vast *corpus* of Buxtehude's *Praeludia*, reflects the primacy given Burmeister's instructions with respect to the *exordium*, as the work does not begin with a fugue. Rather, the attention of "the ears and mind" are requested by other means, such as embellishment of the arpeggiated tonic triad (mm. 1-3), the inclusion of single- or double-trills toward the end of phrases (mm. 3-4, 5-6, 11), rapid scalar flourishes between phrases (mm. 5, 6, 8-9, 11, 12), sequential imitative sections (mm. 13-17), and homophonic manual interjections in dialogue with the pedal, eventually leading toward two cadences in immediate succession (mm. 18-22, 60). The absence of a single musical theme, combined with the multiplicity of figures and contrapuntal devices, contributes toward a single overall affect of exuberant joy.[143]

Upon the conclusion of the *exordium*, the Aristotelian *meson*, termed "*medium*" by Dressler and both "*ipsum corpus carminis*" and "*corpus cantilenarum*" by Burmeister, follows. One can easily see the concepts of both of Burmeister's terms for the *meson*/*medium* at work in BuxWV 151. Not only is one able to view this particular section as both an "*ipsum corpus carminis*" ("the body of the song itself") in that it falls between the clearly discernable *exordium* of mm. 1-22 and *finis* of mm. 112-129; one can also view it as a "*corpus cantilenarum*" ("the body of songs") by virtue of the fact that two distinct musical sections are present between the *exordium* and the *finis*:

[143] Cf. Couch III, *The Organ Works of Dieterich Buxtehude (1637-1707)*, 265-268.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Fuga
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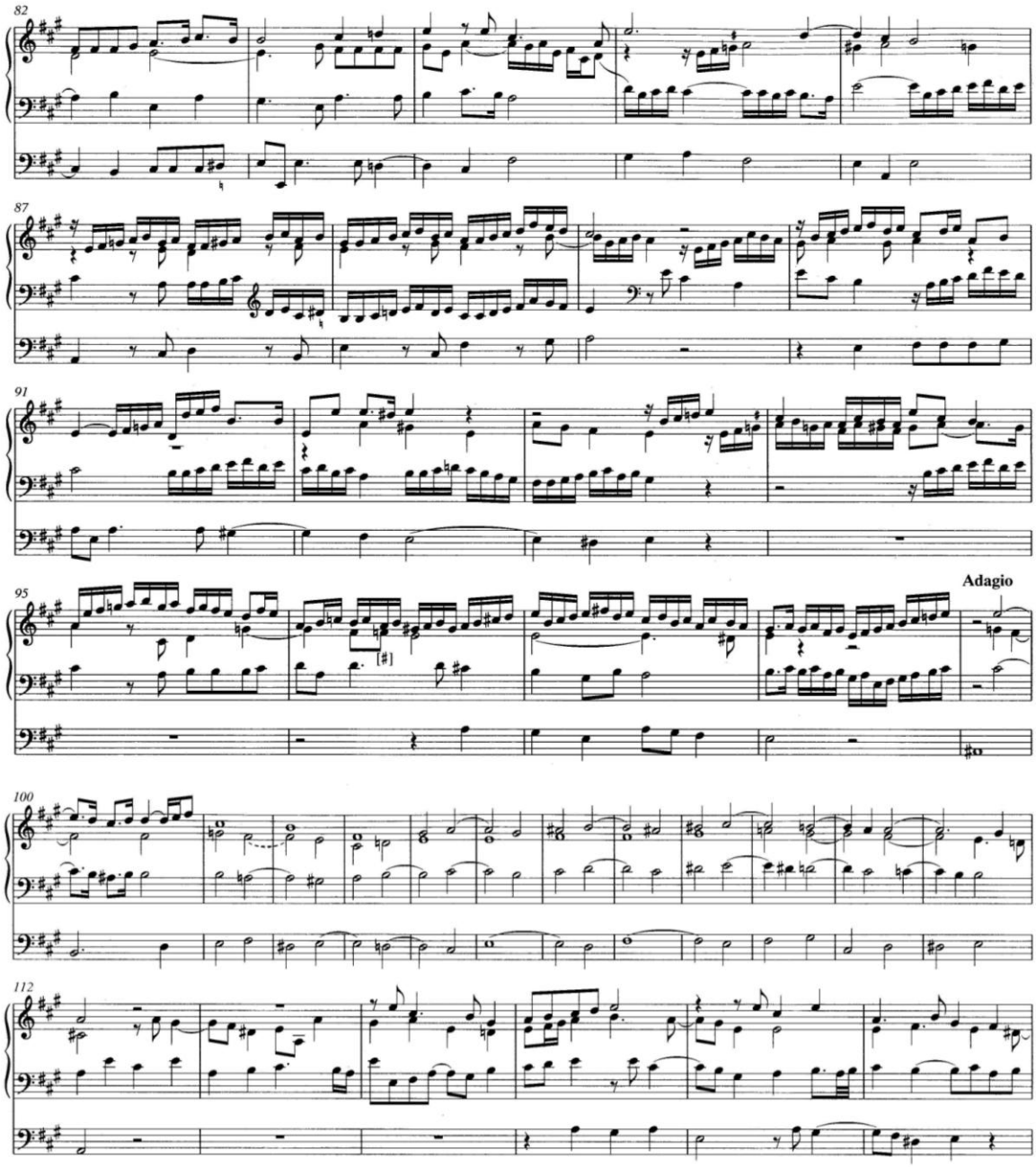

Figure 3.7: Buxtehude, *Praeludium in A*, BuxWV 151, mm. 60-117.

Burmeister's viewing of the *medium* as "*corpus cantilenarum*," a body consisting of a collection of songs, corresponds to the collection of supportive arguments given in a typical oration (*confirmationes*).[144] The moderate length of both sections of the *medium* reflects Buxtehude's cognizance and faithfulness to Burmeister's *dictum* that the *ipsum corpus carminis* not possess a prolonged character.

The affective dichotomy in the *medium* is clearly recognizable, with the double fugal technique advancing a sort of logical and methodical "intellectual comprehension" of the topic-at-hand. Assigning such a function to fugal technique was not uncommon among Baroque theorists of the seventeenth century, one of whom, Angelo Berardi (c. 1635-c. 1693), compared fugal treatment with a syllogism, stating in his *Documenti armonici* of 1687 that:

> Others have called [*fuga*] *consequenza*, taking the designation from the syllogism, which the logicians use. Just as in the syllogism, one exposes the major and minor [terms] and from these is deduced the consequent. Similarly, from a progression or melody exposed by the composer in one part, it follows that, as a consequence, the same progression or melody can be sung by another part.[145]

Thus, clearly recognizable is the affect of phlegmatic moderation, which, though it is altered to a more sanguine sense of joy reminiscent of the *exordium*, still retains its intellectual orientation, confirmed by the continuing presence of the fugal countersubject

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[144] Burmeister, *Musica Poetica*, 20; cf. Couch III, *The Organ Works of Dieterich Buxtehude (1637-1707)*, 199.

[145] Angelo Berardi, *Documenti armonici* (1687), translated in Gregory Butler, "Fugue and Rhetoric," in *Journal of Music Theory* 21 (1977), 36, cited in Couch III, *The Organ Works of Dieterich Buxtehude (1637-1707)*, 276.

in the pedal in mm. 90-93 and again in the manual in mm. 95-96, as well as the profusion of motivic fragmentation in episodic material:[146]

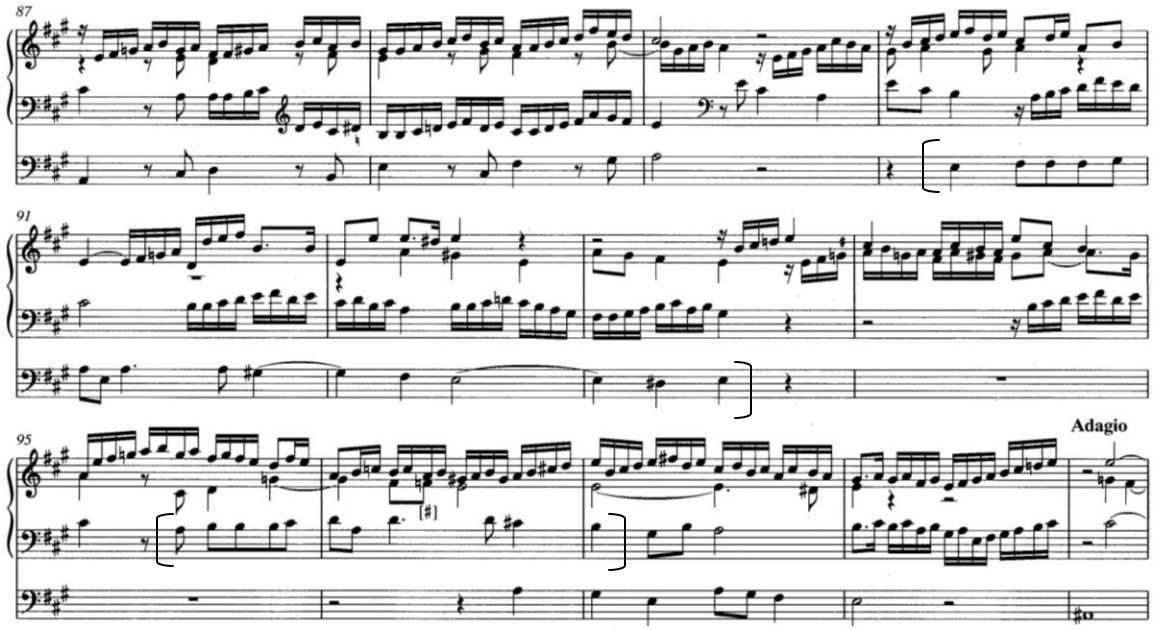

Figure 3.8: Buxtehude, *Praeludium in A*, BuxWV 151, mm. 87-98, highlighting both the continuing presence of the fugal countersubject in manual and pedal, indicated by brackets, in the midst of episodic motivic fragmentation.

By contrast, the following thirteen measures of *durezze e ligature* texture (mm. 99-112) reflect a stark, ponderous interruption of thought marked by an alien and meandering

[146] The use of the terms "phlegmatic" and "sanguine" is intentional, giving allusive reference to the ancient Greek medical instruction on the temperaments, which held sway in the pathology of the Baroque era. See Bartel, *Musica Poetica*, 36-39.

character.[147] As an internal *exordium* of such contrastive character to the *Fuga*, it not only serves as a contradiction to the sense of clarity and certainty afforded by the fugal texture, but ironically also serves as an introduction to the *finis* by virtue of its contradictory character. This ironic dual function of the *durezze e ligature* texture becomes conclusive as the *finis* progresses, establishing itself as a fugato that is constructed in a similar fashion to the *Fuga* of the *medium*, and thus manifests a similar affect of cerebral moderation, again accomplished by the thorough presence and interaction between subject and countersubject. The juxtaposition of the *durezze e ligature* against the following fugato affords the *finis* an equally dramatic place and function: a dramatic and forceful concluding point of affirmation of the central argument and its basic themes, signified by the figurative allusions of motivic material introduced and advanced in the *Fuga* of the *medium*:

[147] Cf. Lena Jacobsen, "Music Rhetoric in Buxtehude's Free Organ Works," in *The Organ Yearbook* XIII (1982), 68; cf. Sharon Lee Gorman, "Rhetoric and Affect in the Organ Praeludia of Dieterich Buxtehude (1637-1707)," (doctoral dissertation, Stanford University, 1990), 213.

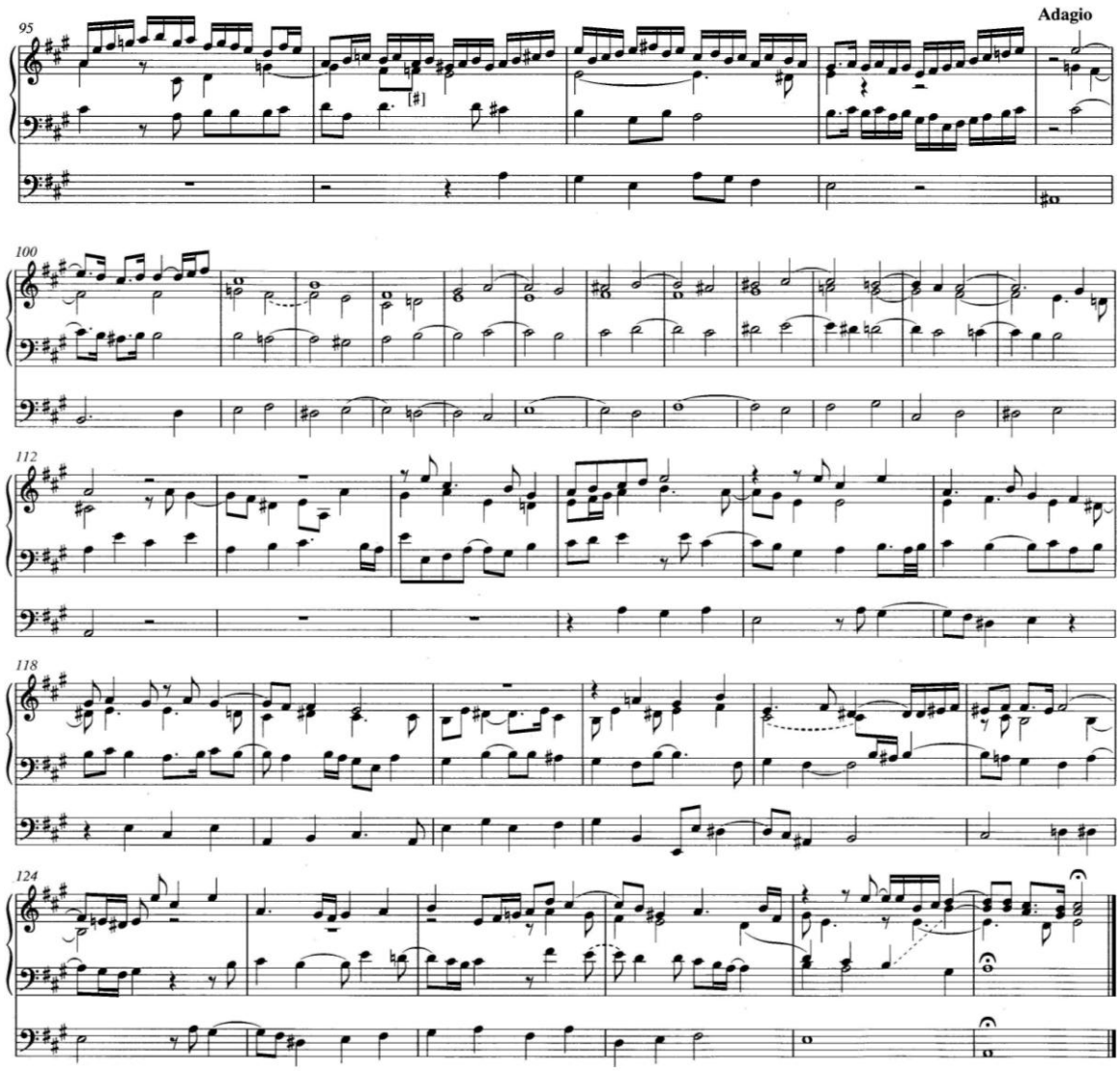

Figure 3.9: Buxtehude, *Praeludium in A,* BuxWV 151, mm. 95-129.

In acquiring a rhetorical conception and structure of the free organ works of Bach, Jacobus Kloppers' *Die Interpretation und Wiedergabe der Orgelwerke Bachs* is of particular assistance and value. In this work Kloppers persuasively argues against understanding the organ works of Bach as "purely musical forms," to which any rhetorical attribution is superimposed, and confirms that such works themselves reflect a rhetorical orientation and structure resonant with the early Baroque *musica poetica* tradition, and Bach's compositional grounding and familiarity with the same.[148] In support of Bach's own compositional grounding and familiarity, Kloppers refers the reader to events in Bach's Leipzig period (1723-1750), particularly the 1738 defense of Bach written by the University of Leipzig professor of rhetoric Johann Abraham Birnbaum (1702-1748) against the criticisms of Johann Adolph Scheibe (1708-1776), in which Birnbaum stated the following:

> The sections and advantages, which the working-out of the musical piece has in common with rhetoric, are known by Bach so well, that not only does one listen to him with the utmost pleasure as he directs his thorough discourses to the similarity and analogy between the two arts, but one also admires the skillful application of this knowledge in his work.[149]

Additionally, Kloppers cites the biographical work of Johann Nikolaus Forkel, who remarks that Bach was the "greatest musical orator there has even been, and probably

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[148] See Jacobus Kloppers, *Die Interpretation und Wiedergabe der Orgelwerke Bachs* in Timothy Edward Albrecht, *Musical Rhetoric in Selected Works of Johann Sebastian Bach* (doctoral dissertation, University of Rochester, 1978), 48-159.

[149] Johann Adolph Scheibe, *Critischer Musikus*, rev. ed. (Leipzig: 1745), 997, cited in Kloppers, trans. Timothy Albrecht, *Musical Rhetoric*, 64.

ever will be,"[150] and that "[h]e considered music entirely as a language and the composer as a poet, who was never permitted to lack the sufficient expression for the portrayal of his feelings, no matter in what language he wanted to write poetry."[151] However, despite the exactitude that he demanded from his students with regard to composition, "he did not restrict himself solely to strict composition itself, but always had an eye on all the other requirements or [sic] a really good composition, that is, on the unity of character throughout an entire piece, on the variety of style, rhythm, melody . . ."[152]

While such remarks are certainly in favor of Bach's rhetorical orientation toward composition, not simply for himself but also for his students, the remarks describe Bach in the last period of his life, his Leipzig period (1723-1750), a period during which Bach engaged in comparatively little composition for organ. Additionally, the commentary by Forkel, while rather descriptive, is not only somewhat temporally removed from Bach's life in general and his Weimar period in particular but also dependent upon second-hand information through Bach's sons Carl Philipp Emmanuel (1714-1788) and Wilhelm Friedemann (1710-1784) and his student Johann Philipp Kirnberger (1721-1783). Also, it is generally accepted that Forkel, at times, read his own views into his biographical work on Bach, rendering such work occasionally suspect despite its crucial and generally reliable character. Given that BWV 564 was composed during Bach's Weimar period, it is important to arrive at some measure of rhetorical orientation during and/or prior to his

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[150] Johann Nikolaus Forkel, *J. S. Bach* (Leipzig: 1802), 69, cited in Kloppers, trans. Timothy Albrecht, *Musical Rhetoric*, 64.

[151] Ibid.

[152] Ibid., 65.

Weimar period via scholarly sources that reflect a greater sense of objectivity than that of Forkel.

The degree to which Bach was exposed to and had acquired familiarity with the discipline of rhetoric in formal education is sufficiently ascertained. Christoph Wolff notes that, having enrolled at the *Michaelisschule* in Lüneburg, itself a classic *Lateinschule* of significant reputation, Bach undertook *Prima* studies[153] in Latin, Aristotelian logic, rhetoric, and theology under the school rector, M. Johannes Büsche. Here Bach was exposed to formidable textbooks such as the 1691 *Systema logicum* by Christoph Reyher and the 1680 *Rhetorica Gottingensis* by Heinrich Tolle. Additionally, during this time, as the *Prima* studies focused heavily on classical studies, Bach read numerous excerpts by Cicero, Horace, Phocylides, Isocrates, Theognis, and read portions of the New Testament in its original *Koine* Greek.[154] Thus, it is clear that Bach's familiarity with classical rhetoric was significant, despite the fact that Bach did not pursue formal education at the university level. With certainty, given the status and reputation of the *Michaelisschule* in Lüneburg as well as Bach placement in *Prima* studies, such familiarity and facilitation with rhetorical structure would surpass that of Buxtehude, as Birnbaum's defense of Bach against the criticism of Scheibe, shown above, makes clear.

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[153] *Prima* studies were the highest rank of studies in the *Lateinschule* curriculum, designed to prepare students for university education.

[154] Wolff, *Johann Sebastian Bach*, 55-58; cf. Raymond Erickson, "The Legacies of J. S. Bach" in *The Worlds of Johann Sebastian Bach* (Milwaukee: Amadeus Press, 2009), 22-24.

Additionally, in similarity to Buxtehude and the proximity to standard musical-rhetorical treatises, Bach himself was proximate to work of such kind. Vincent P. Benitez notes well the possibility of exposure to the treatises of Johann Georg Ahle (1651-1706), Bach's predecessor at the *Blasienkirche* in Mühlhausen, as well as those of his cousin and colleague Johann Gottfried Walther, who authored both the *Praecepta der musicalischen Composition* of 1708 and the *Musikalisches Lexicon* of 1732, and who himself relied upon the rhetorical treatises of Bernhard, Wolfgang Mylius (1636-1712), and Tomáš Baltazar Janovka (1669-1741). Additionally, Janovka's *Clavis ad thesaurum magnae artis musicae* of 1701 may have been available to both Bach and Walther at the Weimar court library[155] and certainly was in Bach's personal possession by 1705.[156] As is well known, as cantor of the *Thomasschule* in Leipzig, Bach was charged with instruction in Latin, requiring sufficient familiarity and facility with classical study, particularly given the renowned competence of his predecessor, Johann Kuhnau, in classical languages.[157]

Thus, upon encountering performances of the Buxtehude's free organ works at the *Marienkirche* in Lübeck, the rhetorical nature of such works would have been clearly

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[155] Vincent P. Benitez, "Musical-Rhetorical Figures in the *Orgelbüchlein* of J. S. Bach," in *Bach* XVIII, no. 1 (January 1987): 4-5.

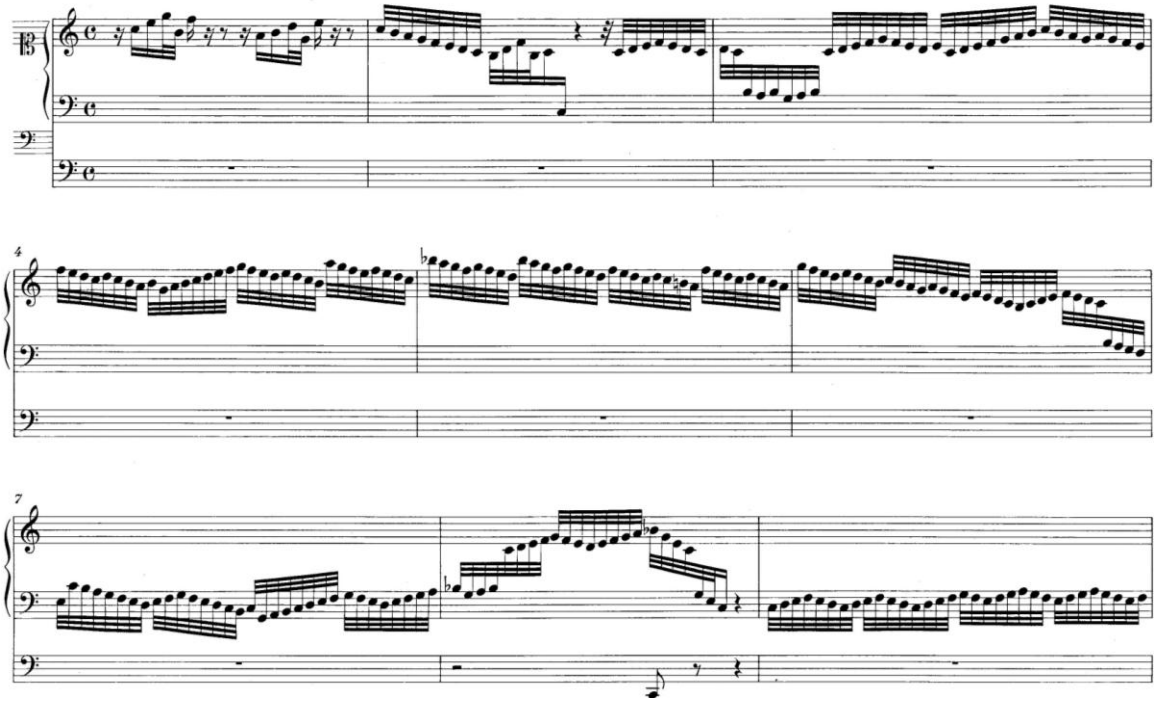
[156] Dietrich Bartel notes that the 1973 facsimile edition of Janovka's *Clavis ad thesaurum magnae artis musicae* is a reprint of Bach's personal copy of the work, including his own signature. See Bartel, *Musica Poetica*, 125 n. 82.

[157] Such is gleaned from Johann Salomon Riemer's *Chronicle of Leipzig* of 1722: "On June 5 died Mr. Johann Kuhnau, *Director musices* at the two principal churches of St. Thomas and St. Nicholas, and the same in St. Paul's Church of the University, and no less Cantor at the St. Thomas School, aged 62 years and 2 months, a learned man, expert in art, who not only had a good understanding of Hebrew, Greek, and Latin but also, in addition to his music, was a finished mathematician, and no less, before he became Cantor, had been a well-learned lawyer." See Wolff, *The New Bach Reader*, 99.

perceivable to Bach. Such rhetorical nature would have been confirmed for Bach and internalized by him in the process of copying such works, an activity in which Bach undoubtedly engaged upon returning to Arnstadt in early 1706.[158] In this way, it comes as no surprise that BWV 564, given its compositional timeframe of 1708-1713, would reflect a similar rhetorical nature to the free organ works of Buxtehude, even that of BuxWV 151.

In the first place, taking the form of the overall work into consideration through the lens of affect, one can easily recognize the tripartite Aristotelian rhetorical scheme that was so prevalent in the German Baroque *musica poetica* theoretical tradition, a scheme that corresponds well to the early Italian concerto compositional model. The initial movement reflects well the overall rhetorical character of the *exordium*, to arrest the attention of "the ears and mind," and thus affectively rouse and "move the heart," using Burmeister's words. This affection is manifested in the *passaggi* of extemporaneous character in manual and pedal that not only include scalar *tiratae* and *circulatiae* and incorporate triadic conclusions over pedal-point but also involve the use of primary tonicizations for the sake of harmonic progression, broadly similar to the initial twelve measures of BuxWV 151:

[158] Cf. Snyder, *Dieterich Buxtehude*, 316.



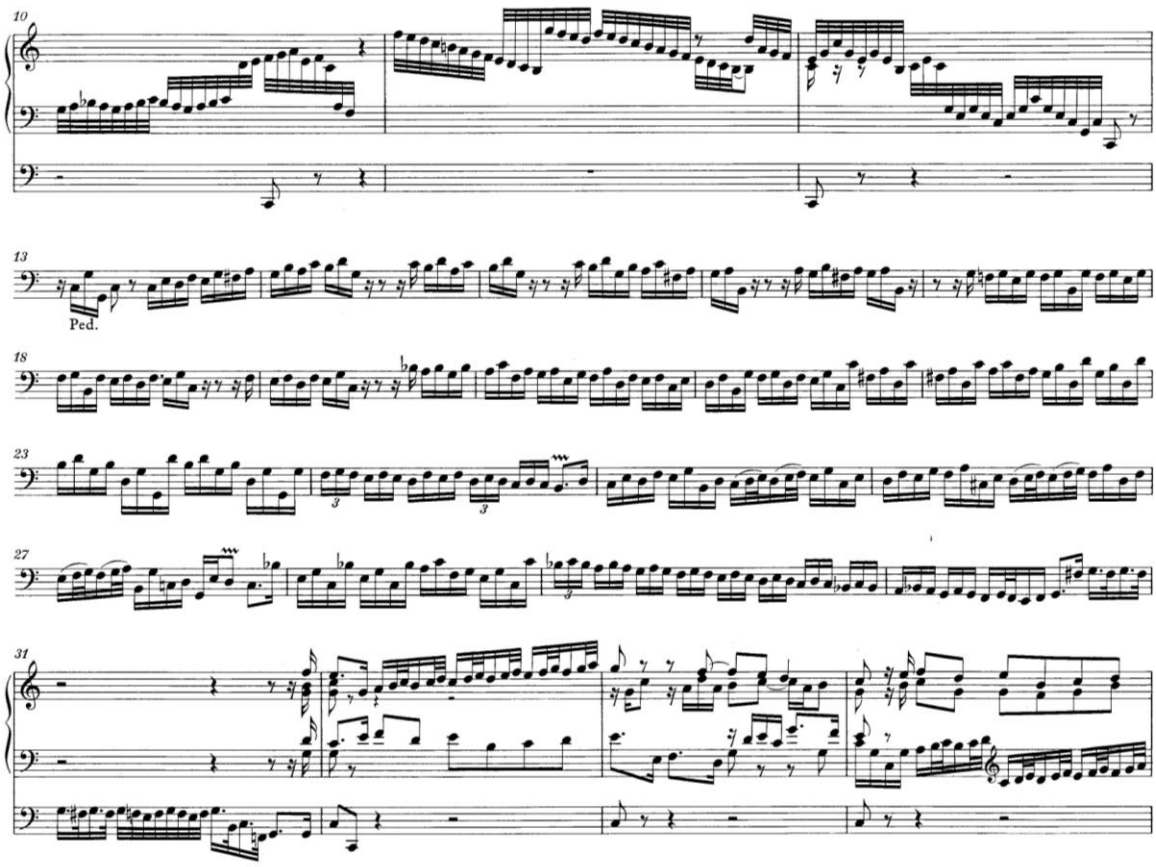


Figure 3.10: Bach, *Toccata*, BWV 564, mm. 1-34.

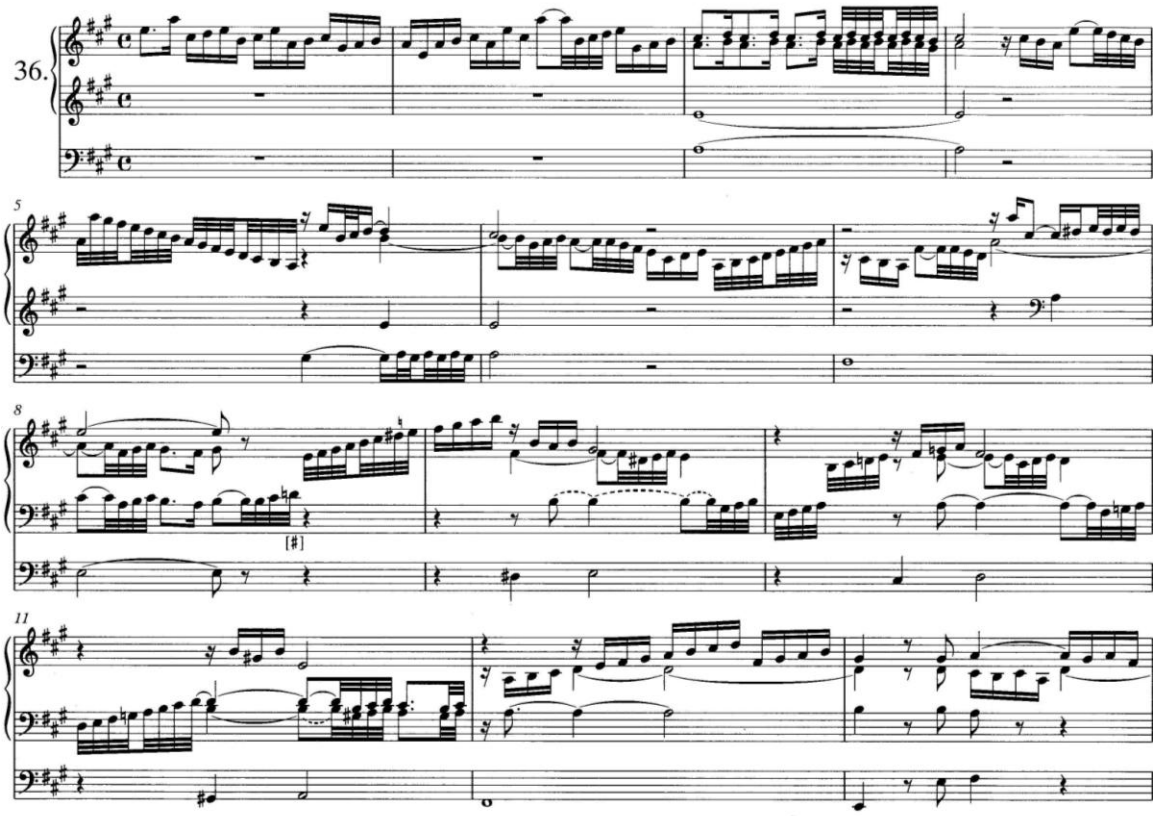


Figure 3.11: Buxtehude, *Praeludium in A,* BuxWV 151, mm. 1-13.

Additionally, one can discern a similarity between the BWV 564 and BuxWV 151 with respect to the concluding portion of the *exordium*, consisting primarily through the use of motivic dialogue as well as homophonic gestures in the manual in dialogue with the pedal, all of which possesses interspersions of episodic fragmentation:

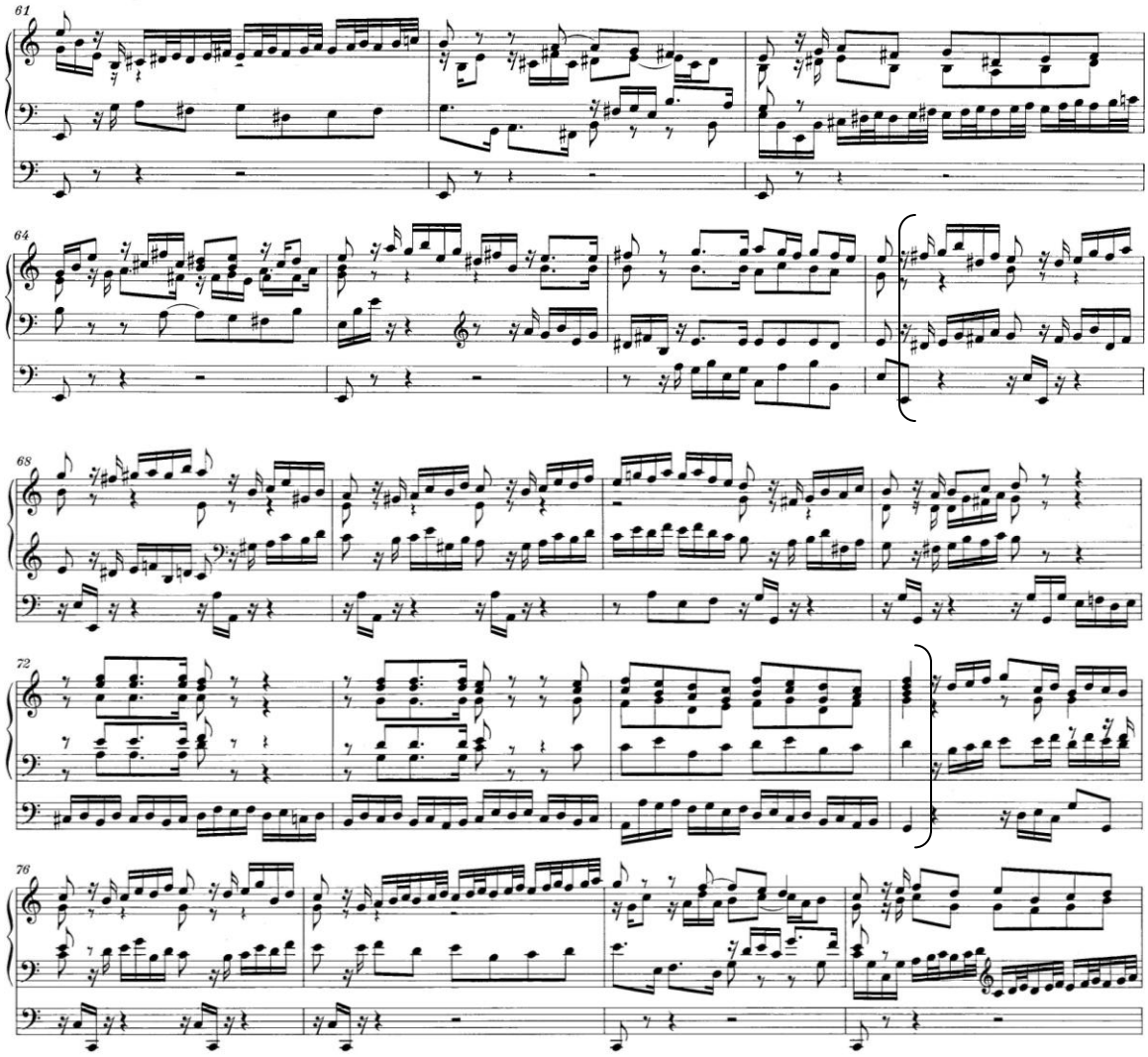


Figure 3.12: Bach, *Toccata*, BWV 564, mm. 61-79, highlighting the use of motivic dialogue as well as homophonic gestures in the manual in dialogue with the pedal, indicated by brackets.

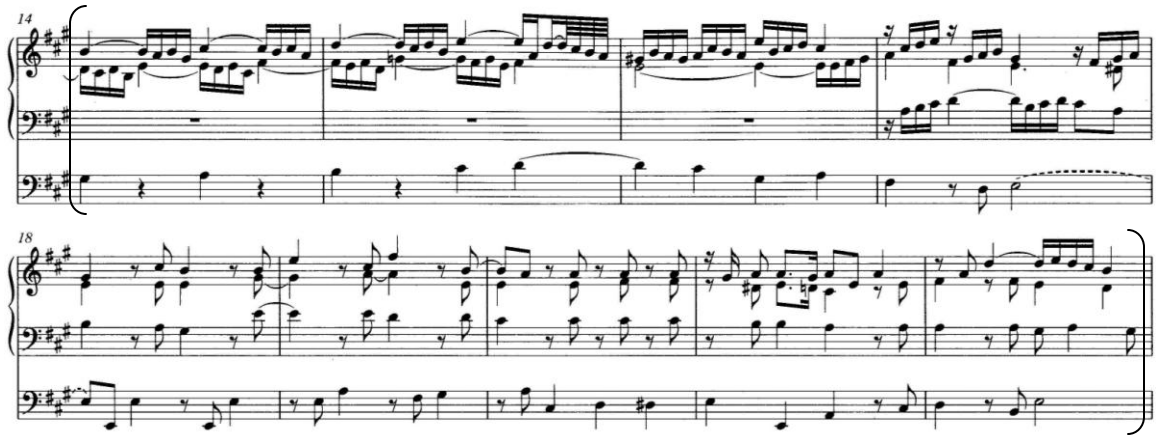


Figure 3.13: Buxtehude, *Praeludium in A,* BuxWV 151, mm. 14-22, highlighting the use of motivic dialogue as well as homophonic gestures in the manual in dialogue with the pedal, indicated by brackets.

In similarity to BuxWV 151, the overall affect of the first movement of BWV 564 is that of exuberant joy, achieved by the collective use of many of the same devices used by Buxtehude: multiplicity of figures, contrapuntal contrast, scalar flourishes and embellishments of extemporaneous character, sequential points of imitation, and the presence of homophony leading toward conclusion.

The *medium* of BWV 564, the *Adagio*, is indeed one of definite delineation, a reality evident neither simply by means of its clear beginning in the relative minor nor by its clear cadential conclusion in C-major, but also and primarily by means of its contrastive compositional textures: the ornamented melody over *continuo*-like texture connected with the seven-voice *durezze e ligature* texture:

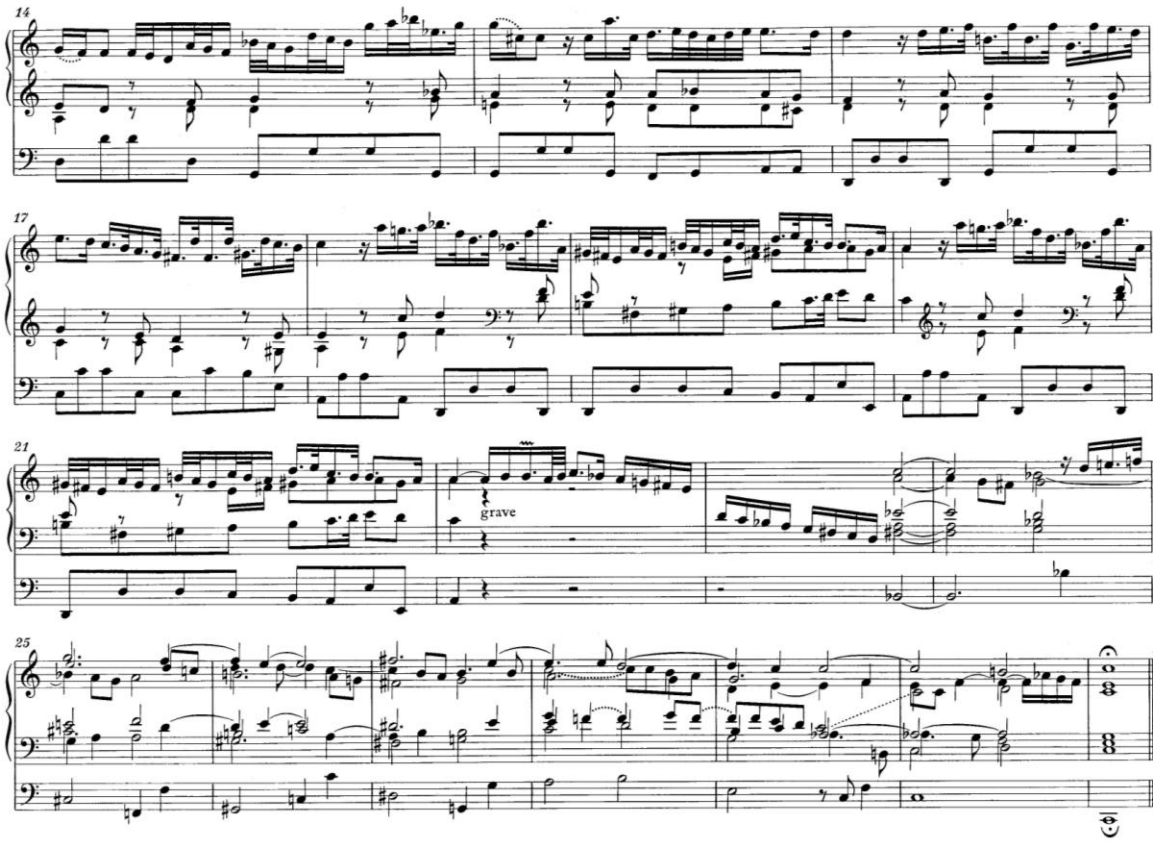


Figure 3.14: Bach, *Adagio,* BWV 564, mm. 13-31.

The presence of two distinct compositional textures lends strong support for the theoretical influence of Burmeister, by way of Buxtehude, in viewing the *medium* as a "*corpus cantilenarum*," a collection of songs corresponding to the rhetorical *confirmationes* of a standard oration. Further support for this lies in the fact that neither texture is of prolonged length, but, rather, both respect and preserve Burmeister's *dictum* for moderation in length.

Although there is a significant departure from Buxtehude in that the *medium* does not begin with a fugal section, there is consistency with Buxtehude in that affective dichotomy is present, with the *Adagio* proper conveying an affect marked heavily of sorrow and melancholy, followed immediately by the *durezze e ligature* texture reflecting a strong phlegmatic affect that conveys a strong progression of extreme sorrow toward confident joy. Such a progression is fostered by the extreme density of voices that contribute toward a high character of dissonance via suspensions and constant shifts and allusions in tonality, ultimately leading toward tonal clarity and arrival upon C-major. The sense of starkness and ponderousness that the BuxWV 151 counterpart conveys is certainly present, only on a much grander scale, achieved by the presence of three additional voices, the suspensions of which contribute to a starkness and ponderousness of a much deeper level:

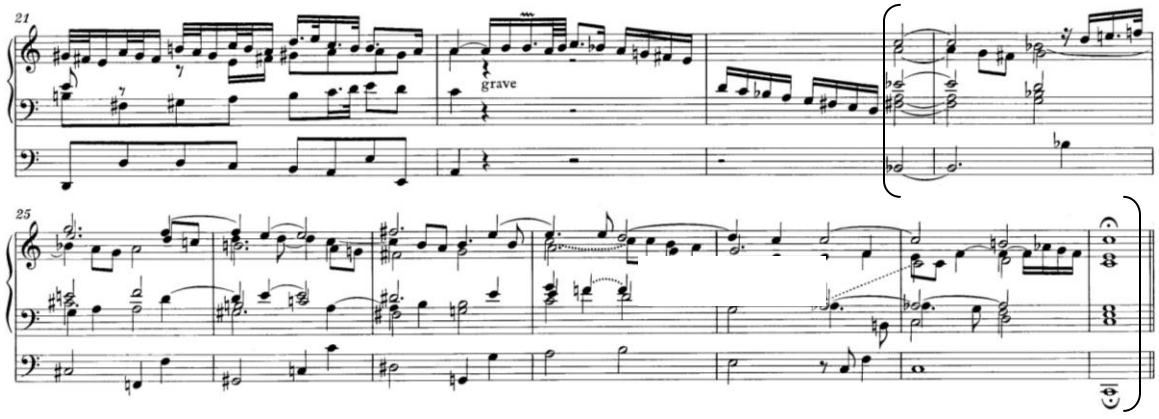


Figure 3.15: Bach, *Adagio*, BWV 564, mm. 21-31, highlighting the *durezze e ligature* texture, indicated by brackets.

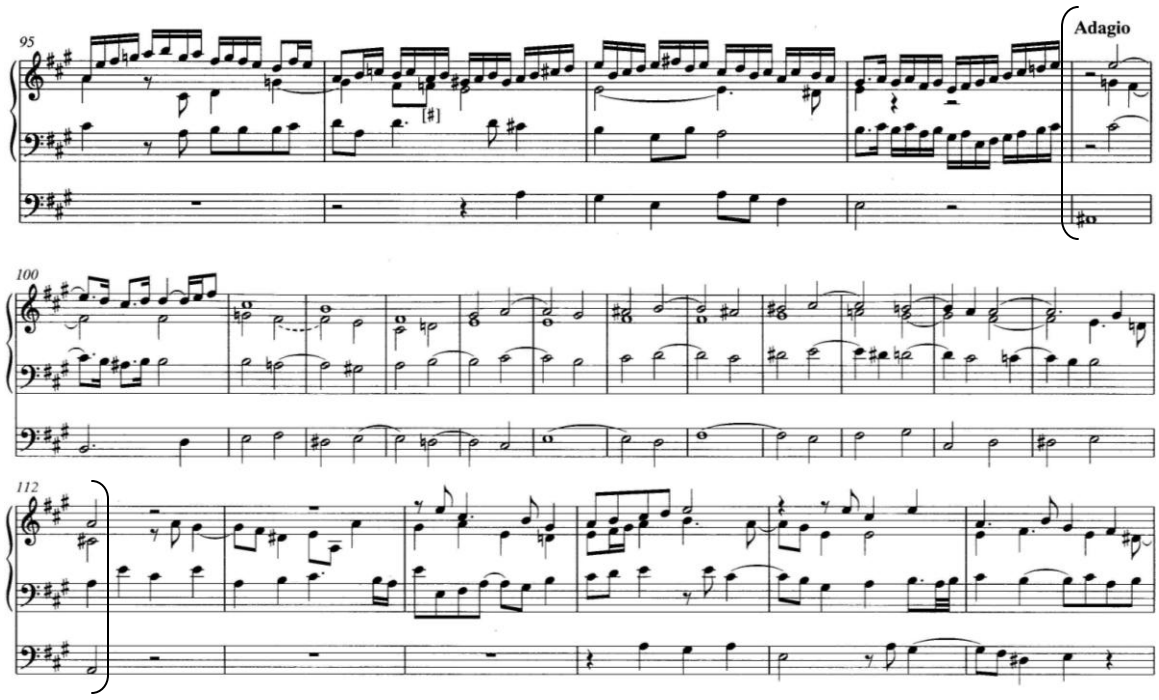


Figure 3.16: Buxtehude, *Praeludium in A*, BuxWV 151, mm. 95-118, highlighting the *durezze e ligature* texture, indicated by brackets.

The character of the *durezze e ligature* texture retains the function of an internal *exordium*, serving not only as a point of contrast to both the preceding ornamented melody texture as well as to the subsequent *Fuga*.

The *Fuga*, naturally, comprises the *finis* of the rhetorically-conceived work, and as such, as was the case in BuxWV 151, pursues clarity and certainty against the contradiction and confusion raised by the preceding *durezze e ligature* texture. Again, as was the case in BuxWV 151, such clarity and certainty are achieved through the presence and interaction of subject and countersubject, although not in the fashion of a double fugue. The subject appears to reaffirm the concept of the triad so heavily advanced

during the manual and pedal *passaggi* of the first movement and supported by the presence of the tetrachord:

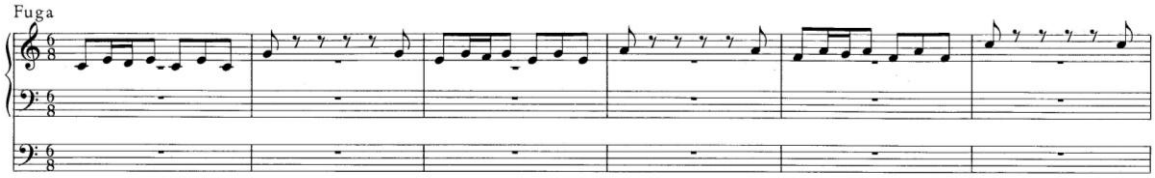


Figure 3.17: Bach, *Fuga*, BWV 564, mm. 1-6.

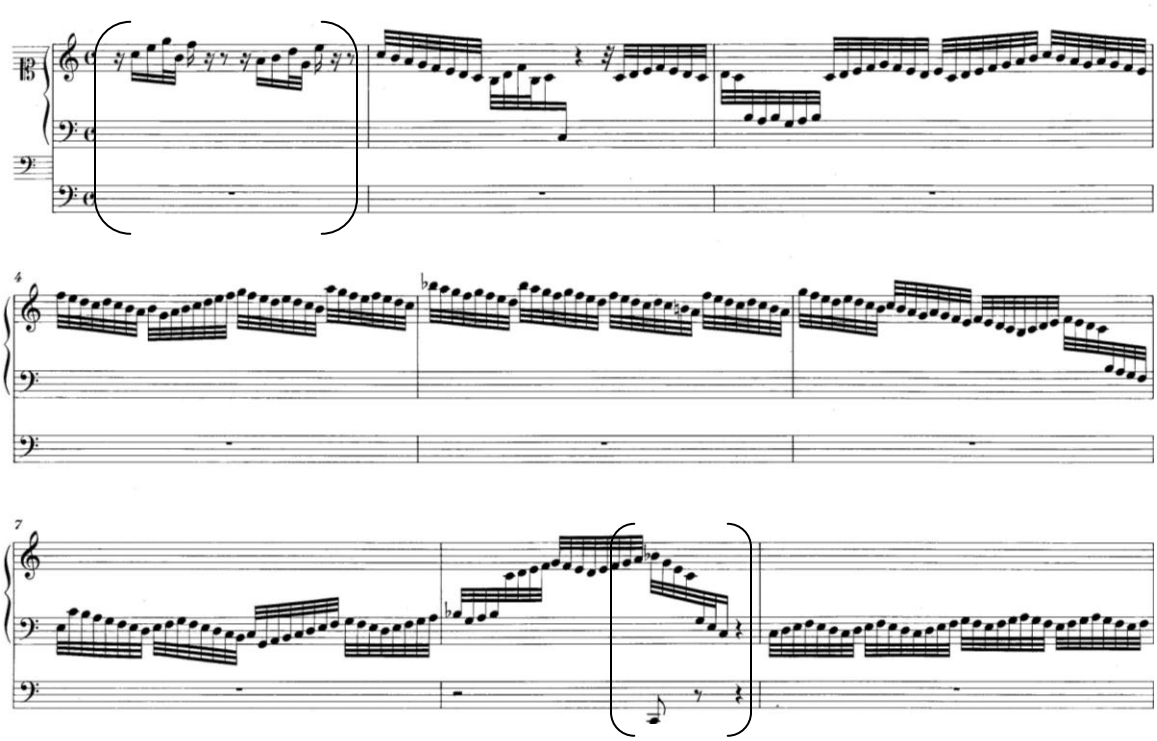


Figure 3.18: Bach, *Toccata*, BWV 564, mm. 1-9, highlighting the arpeggiated flourishes, indicated by brackets.

Reaffirming the tetrachord and its supportive role of the triad is the countersubject, the content of which is clearly derived from the tetrachord, specifically in the form of *circulatio*:

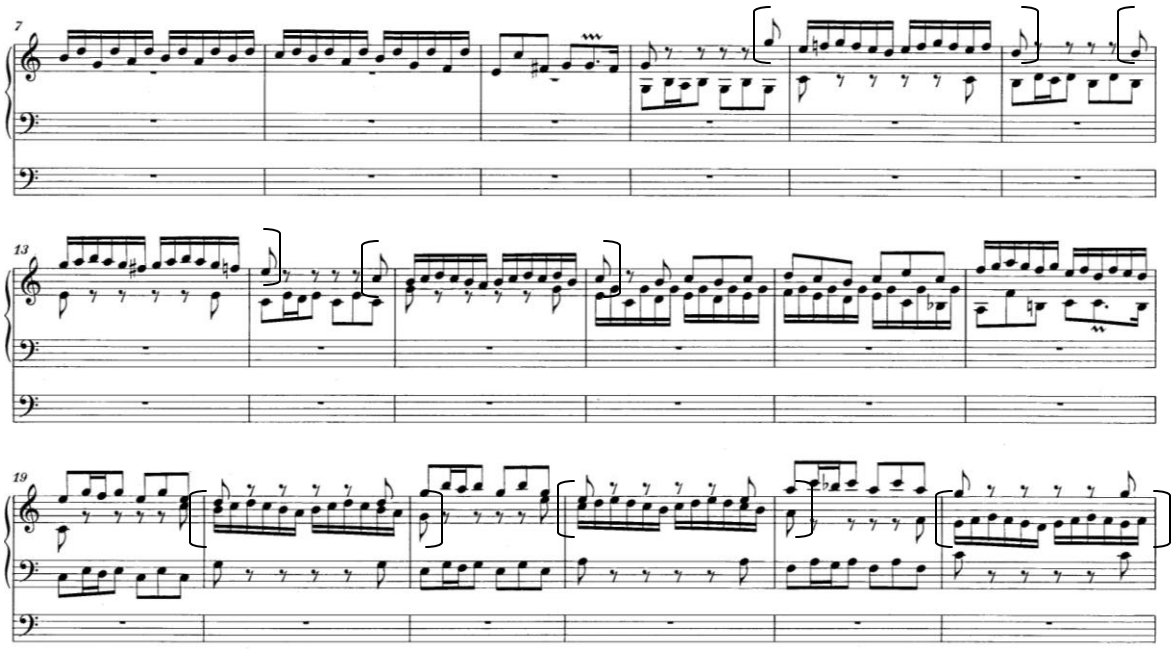


Figure 3.19: Bach, *Fuga*, BWV 564, mm. 7-24, highlighting instances of the countersubject, indicated by brackets.

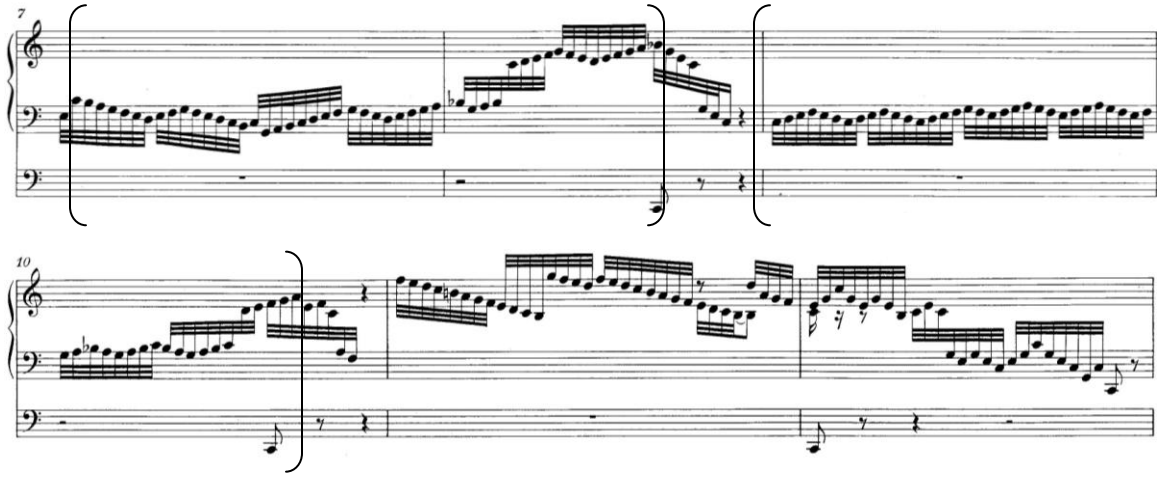


Figure 3.20: Bach, *Toccata*, BWV 564, mm. 7-12, highlighting the instances of *circulatio,* indicated by brackets.

The juxtaposition of the *durezze e ligature* texture concluding the *finis*, combined with the extensive fugal treatment of subject and countersubject, contributes highly toward a dramatic and forceful concluding statement of affirmation and reinforcement, finished off with a *supplementum* consisting of an improvisatory codetta extending beyond the principal cadence, thus advancing beyond BuxWV 151 with respect to the assimilation of Burmeister's theoretical framework:

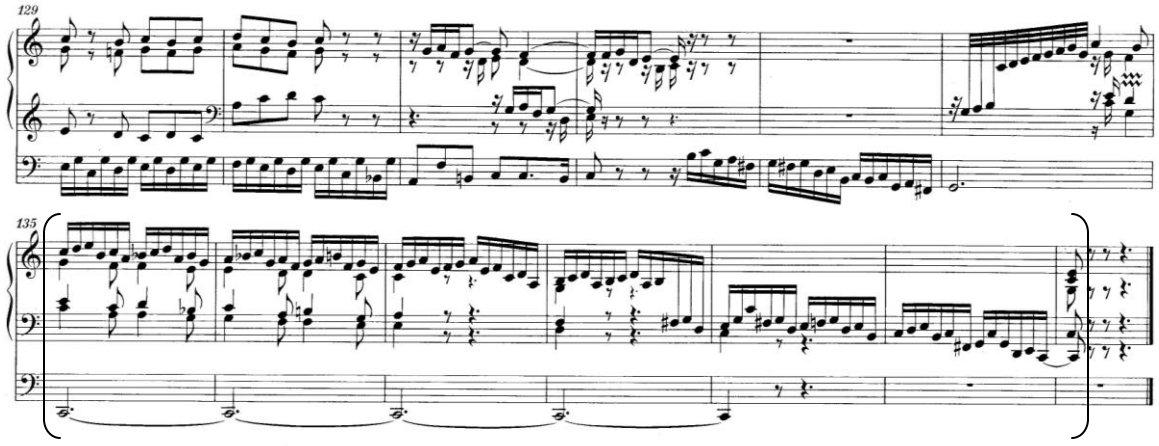


Figure 3.21: Bach, *Fuga*, BWV 564, mm. 129-141, highlighting the improvisatory codetta extending beyond the principal cadence, indicated by brackets.

With the rhetorical orientation of BWV 564 clear, what remains is how Bach would have rendered the work on the organ in light of such orientation, particularly with respect to registration. While the first and third movements naturally speak of some form of *plenum* registration, the second movement, with its contrastive textures and idiosyncracies, demands closer consideration of details. Not the least of these details pertains to the specification set of the Compenius organ of the *Schloß-Kirche* in Weimar, the organ at Bach's regular disposal at the time of the composition of BWV 564, which occurred during his initial appointment as court organist and *Cammer Musicus* of the ducal court. While such an endeavor is normally not problematic, especially when a specification set of a particular organ has survived and is available for analysis, such is not the case with the Compenius organ during Bach's initial Weimar appointment. The

following chapter is devoted to such closer consideration of details, primarily those that center on historical circumstances as well as stop preferences on the part of Bach himself.

Chapter 4: *Weimar and the Compenius Organ*

As has been shown in Chapter 2, with regard to the period of life in which Johann Sebastian Bach composed BWV 564, it appears best to assign the work to the initial years of the composer's first appointment of his "Weimar period" (1708-1717), a timeframe that spanned from July 1708 until March 1714. Aside from the already-offered comparative analytical considerations centering upon the influence of early Italian concerto compositional style upon BWV 564, such assignment of the work to the general timeframe of 1708-1714 is logical, particularly given the following words of the Bach/Agricola *Obituary*:

> In the year 1707 he was called as Organist to the Church of St. Blasius in Mühlhausen. But this town was not to have the pleasure of holding him long. For in the following year, 1708, he undertook a journey to Weymar, had the opportunity to be heard by the reigning Duke, and was offered the post of Chamber and Court Organist in Weymar, of which post he immediately took possession. The pleasure His Grace took in his playing fired him with the desire to try every possible artistry in his treatment of the organ. Here, too, he wrote most of his organ works. In the year 1714 he was named Concertmaster at the same Court. Now, the functions connected with this post then consisted mainly in composing church pieces and performing them. In Weymar he also trained various competent organists, among whom Johann Caspar Vogler, his second successor there, deserves to be especially noticed.[159]

As the 1754 *Obituary* indicates, Bach served in two successive capacities during his Weimar period. He first served a highly respected dual post as court organist and *Cammer Musicus* at the ducal court of Weimar from 1708 to 1714, a post in which his role as court organist held pride of place. In what would be his last position as organist,

[159] Wolff, *The New Bach Reader*, 300.

Bach fulfilled his role as court organist at the *Schloß-Kirche*,[160] the church of the ducal palace at Weimar, which would serve as the main location for his activity as a composer and performer.[161] Bach was appointed to this post as court organist and *Cammer Musicus* on June 20, 1708 by Wilhelm Ernst, Duke of Saxony,[162] shortly after which he submitted a letter of resignation of his appointment at the *Blasienkirche* in Mühlhausen on June 25, 1708.[163] It appears that Bach was invited by the ducal court shortly after the completion of the 1707-1708 renovation of the Compenius organ in the *Schloß-Kirche*.[164] Much is inconclusive concerning the time between Bach's invitation to Weimar and his eventual appointment at the ducal court. However, Christoph Wollf provides the following as a "plausible sequence of events":

> The old and ailing Weimar court organist Johann Effler had supervised the expensive renovation of his organ at the castle church. But when it came time to demonstrate to the duke the results of the project, he did not feel equal to the task of playing the inaugural recital; instead, he invited Bach to come from Mühlhausen to perform and also to have him take part in a critical examination of the organ builder's completed work. After all, Bach's reputation as a virtuoso organist and trustworthy organ expert could hardly have escaped Effler's attention, for in 1703 Bach had traveled from Weimar to Arnstadt for exactly the same reason. The young Bach's rapidly increasing reputation must also have reached Effler's ears. Thus, Bach played the organ, as the Obituary reports, to the

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[160] Also termed the "*Himmelsburg*," on account of the impressively high interior and unusual placement of the music gallery immediately above the altar, a gallery that was decorated with painted celestial motifs. See Thomas Frederic Harmon, *The Registration of J. S. Bach's Organ Works: A Study of German Organ-Building and Registration Practices of the Late Baroque Era* (doctoral dissertation: Washington University, 1971), 114.

[161] Cf. Christian F. Otto, "Architectural Settings," in *The Worlds of Johann Sebastian Bach*, ed. Raymond Erickson (Milwaukee: Amadeus Press, 2009), 149.

[162] Wolff, *The New Bach Reader*, 59.

[163] Ibid., 56-57.

[164] See 158ff. for a discussion and explanation of the Compenius organ.

> delight and amazement of Duke Wilhelm Ernst; Effler asked to retire for reasons of health (only a year later, he is called "an old sick servant"); Bach was offered and accepted the position on the spot for a salary of 150 florins plus benefits; and Effler was granted retirement at his full salary of 130 florins. The arrangements in Weimar were completed by June 20, allowing Bach to submit his letter of resignation from the Mühlhausen position right after he returned there, on June 25.[165]

Weimar during this time was ruled by a co-regency of the Ernestine-Saxony dynasty, namely Wilhelm Ernst (1664-1728) and Johann Ernst III (1664-1707), brothers who jointly took over rulership of Saxe-Weimar upon the death of their father Johann Ernst II (1627-1683). Of the two, Wilhelm Ernst held prominence, signaled primarily by his residence at the *Wilhelmsburg*, *contra* the residence Johann Ernst III held at the nearby Red Palace. Upon assuming the co-regency along with his brother, Wilhelm Ernst was proactive in enhancing both the secular and churchly life of the duchy. He initiated a program of opera performance in 1696 (which would last only approximately four years) and a court library. The Weimar *Lateinschule* had advanced to the categorical rank of *Gymnasium*.

Eventually, at the turn of the eighteenth century, court music was at its peak in the wake of Weimar's reemergence as a center of Thuringian cultural life, with such music having had experienced a decline upon the death of Duke Wilhelm in 1662.[166] Bach himself was held in high esteem by Wilhelm Ernst, having received a further salary increase upon the death of his successor Johann Effler. Concurrent with such esteem at the *Wilhelmsburg*, Bach had regular contact with ducal figures at the Red Palace, and was

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[165] Wolff, *Johann Sebastian Bach*, 112.

[166] Cf. Bernd Baselt, "Brandenburg-Prussia and the Central German Courts," in *The Late Baroque Era: From the 1660s to 1740*, ed. George J. Buelow (Englewood Cliffs: Prentice Hall, 1993), 243-244.

recompensed by Prince Ernst August (1688-1748), son of Johann Ernst III and successor upon his death in 1709, for the keyboard instruction Bach provided for his page Adam von Jagemann. Also, as has been shown, Prince Johann Ernst, son of Johann Ernst and younger half-brother of Ernst August, received significant musical instruction in violin, keyboard, and composition under Walther, some of the fruits of which were concerto compositions that Bach eventually transcribed for organ and harpsichord during his later Weimar years.[167]

In the capacity of court organist and *Cammer Musicus* Bach not only presided over the Compenius organ during services at the *Schloß-Kirche* in the form of accompanying hymns and performing both chorale preludes and postludes, but, occasionally yet regularly, also performed more large-scale works for ducal company adjacent to or outside the context of a religious service. In this role he also served as court harpsichordist, and employed himself regularly with respect to harpsichord repertory as well. Separately, Bach assumed the teaching of organ to various students, the most historically prominent being that of Johann Tobias Krebs (1690-1762), as well as several members of both his immediate and extended family: Johann Lorenz Bach (1695-1773), Johann Bernhard Bach (1700-1743), and his son Wilhelm Friedemann Bach. Bach's role as *Cammer Musicus* manifested itself primarily in performing and composing both sacred and secular instrumental and vocal works for the court capelle, an ensemble that performed for both religious services as well as for chamber recitals at the

[167] Wolff, *Johann Sebastian Bach*, 118-121.

ducal palace.[168] Upon receiving a promotion in 1714, at his own request, Bach served as *Konzertmeister* of the ducal court until 1717, in which capacity he composed, rehearsed, and performed cantatas on a monthly basis.[169]

As BWV 564 is a composition for organ, discussion of the organ that resided in the *Schloß-Kirche* is appropriate and salutary. On account of the fact that most of his organ works were composed during his Weimar period, as the 1754 *Obituary* indicates, Peter Williams is quite right when he makes the assertion that "[t]hat he composed so much music here, had the opportunity to direct various organ repairs, and influenced several important organists (J. S. Walther, J. T. Krebs, J. C. Vogler) makes the Weimar instrument the single most important Bach organ."[170] While such is indeed true, however, it is also true that the *Schloß-Kirche* organ is perhaps the most difficult Bach organ to comprehend, primarily in terms of its set of specifications, on account of the number of rebuilds that the organ had experienced near and during Bach's tenure in Weimar.

The first divisions of the organ, namely the *Manual*[171] and *Seitenwerk*, were built in 1658 by the Erfurt organ builder Ludwig Compenius (d. 1671), with additional divisions being installed periodically over the course of subsequent years. Beginning in

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[168] Cf. Ibid., 117-136. See also Christoph Wolff, "*Decisive Career Steps*," in *Bach: Essays on His Life and Music* (Cambridge: Harvard University Press, 1991), 27.

[169] Cf. Wolff, *Johann Sebastian Bach*, 147-169.

[170] Peter Williams, *The Organ Music of J. S. Bach* (Cambridge: Cambridge University Press, 1984), 3:126.

[171] Concerning this nomenclature, see Harmon, *The Registration of J. S. Bach's Organ Works*, 355 n. ‖.

1707 and completed on June 16, 1708, shortly before Bach's arrival in Weimar, a complete reworking and enlarging of the organ was enacted by Johann Conrad Weishaupt (1657-1727) of Seebergen, whose noteworthy additions to the organ included new wind chests, a 32' Subbass, and the translation of the *Seitenwerk* into the *Unterwerk*. Christoph Wolff notes that the court register is completely absent of notes of repair, suggesting an overall excellent condition of the organ for performance, despite constant enhancements.[172]

Throughout the entirety of Bach's Weimar period, the organ received additional structural updates that were enacted by contract with the Weimar organ builder Heinrich Nicolaus Trebs (1678-1748),[173] many of which apparently were of minor consequence with respect to general access and use of the organ. However, the dismantling of the wind chests, which coincided with a complete overhaul of the surrounding *Capelle*, rendered the organ unusable for an extended period of time, from late June 1712 until late December of that year, with the desired completion date of the wind chests being that of December 24. Further structural adjustments and additions were enacted over the course

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[172] Wolff, *Johann Sebastian Bach*, 123; cf. Ulrich Dähnert, "Organ Played and Tested by Bach," in *J. S. Bach as Organist: His Instruments, Music, and Performance Practices*, eds. George Stauffer and Ernest May (London: B. T. Batsford Ltd., 1986), 7.

[173] And this after a letter of recommendation from Bach's own hand, dated February 16, 1711, on behalf of Trebs and his contracted maintenance service of the organ: "Whereas Mr. Heinrich Trebs, the bearer, and organ builder experienced in his art, requests me to give him a testimonial concerning the work he has done in this principality, I have neither been able nor desired to refuse him, since he merits it too well; accordingly I assure the gracious reader of this letter that he has applied his most praiseworthy industry to the work he has done in these parts, and I, as one appointed to inspect the same, have found that both in the fulfillment of the contract and in subsequent work he has proven himself a reasonable and conscientious man, for he made us the lowest price and he afterwards performed the work agreed upon with the greatest industry." See Wolff, *The New Bach Reader*, 64.

of the next year-and-a-half, with completion of the entire project[174] occurring in May 1714, and completion of the next project in 1719-1720.[175] All of this means that, should Bach have performed BWV 564 on the Compenius organ at the time of composition, it most likely would have taken place when the organ was largely intact and functional, prior to June 1712 and the extensive work on the instrument enacted by Trebs concluding in 1714.

No set of specifications of the Compenius organ that may have been made during Bach's time in Weimar survives. Thus, a conclusive arrival of the extent of stops for the Compenius organ as Bach knew it, in its various manifestations, cannot be achieved. The closest appropriation of the makeup of the Compenius organ of Bach's day comes only by way of the set of specifications of the organ in its state after the 1719-1720 renovation, included in a 1737 description of the organ written by the documentarian Gottfried Albin von Wette:[176]

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[174] A completion that consisted of the "finishing touches" of tuning the instrument. See Wolff, *Johann Sebastian Bach*, 123-124.

[175] Ibid., 123-124.

[176] Werner David, *Johann Sebastian Bach's Orgeln* (Berlin: aus Anlass der Wiederöffnung der Berliner Musikinstrumenten-Sammlung, 1951), 88.

Im Obern-Clavier.	*Im Unter-Clavier.*	*Im Pedal.*
Principal 8. Fuß	Principal 8. Fuß	Groß-Unterſatz 32. Fuß
Quintathȯn 16.	Violdigamba 8.	Sub-Baſſ 16.
Gemshorn 8.	Gedackt 8.	Poſaun-Baſſ 16.
Gedackt 8.[177]	Trompette 8.	Violon-Baſſ 16.
Quintathȯn 4.	Kleingedackt 4.	Principal-Baſſ 8.
Octava 4.	Octava 4.	Trompetten-Baſſ 8.
Mixtur 6.	Waldflȯt 2.	Cornett-Baſſ 4.[178]
Cymbel 3.	Sesquialtera 4.	
Ein Glocken- und Spiel-Regiſter.[179]		

Neben Register

Tremulant zum Hauptwerk
Tremulant zum Unter Werk
Coppel des Pedals ins Manual (Pedalkoppel zum Oberwerk)
Coppelung der Manual Claviere
Cymbel Stern[180]

Of these stops, the following were original to the 1658 Compenius design:[181]

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[177] Later labeled "Grobgedackt 8'" by Werner David, Ulrich Dähnert, Christoph Wolff, et al.; cf. Ibid.

[178] The specification set is taken directly from Gottfried Albin von Wette, *Historische Nachrichten von der berühmten Residentz-Stadt Weimar: darinnen derselben Ursprung, Verfassung, und vornemhste Kirchen mit ihren Epitaphiis Aus bewährten, sowohl gedruckten als geschriebenen Urkunden aufrichtig erzehlet, und nebst einer Vorrede Sr. Hochwürden, des Herrn Ober-Kirchen-Rath und General-Superintendent Webers Unter hoher Censur und Bewilligung des Hochfürstl. Weimarischen Ober-Consistorii ans Licht gestellet worden* (Weimar: bey Siegmund Heinrich Hoffmann, 1737), 175-176, CD-ROM. Every attempt has been made to replicate, as faithfully as possible, the letter characters as they appear in Wette's account.

[179] Apparently a specific request of Bach's, one that was completed toward the end of Bach's residence in Weimar. See Peter Williams, *J. S. Bach: A Life in Music* (New York: Cambridge University Press, 2007), 81-82; cf. Charles Sanford Terry, *Bach: A Biography* (London: Oxford University Press, 1928), 98.

[180] As listed in David, *Johann Sebastian Bach's Orgeln*, 88, replicated from the Dresdener Handscrift Nr. 148.

[181] Harmon, *The Registration of J. S. Bach's Organ Works*, 354.

Im Obern-Clavier.		*Im Unter-Clavier.*		*Im Pedal.*	
Principal 8.	Fuß	Gedackt 8.	Fuß	Poſaun-Baſſ 16.	Fuß
Quintathön 16.		Trompette 8.			
Gemshorn 8.		Waldflöt 2.			
Cymbel 3.					

Thus, aside from the Glocken-Spiel, which was added during the 1714 rebuild at Bach's request,[182] the stops added to the 1658 Compenius organ over the course of time from 1658 to 1719-1720 are as follows:

Im Obern Clavier.		*Im Unter Clavier.*		*Im Pedal.*	
Gedackt 8.	Fuß	Principal 8.	Fuß	Groß-Unterſatz 32.	Fuß
Quintathön 4.		Violdigamba 8.		Sub-Baſſ 16.	
Octava 4.		Kleingedackt 4.		Violon-Baſſ 16.	
Mixtur 6.		Octava 4.		Principal-Baſſ 8.	
		Sesquialtera 4.		Trompetten-Baſſ 8.	
				Cornett-Baſſ 4.	

Concerning the Compenius organ and attempting to ascertain its original composition of stops and design, one learns from Hans Klotz that, in general, the Compenius family modeled their designs after those of the Beck family of organ builders, whose designs manifested ample foundation and reed stops, as well as the inclusion of a full Principal chorus only in the *Hauptwerk* division,[183] meaning ultimately, with respect to the Compenius organ, that such designs would already have been present prior to the 1707-1708 reworking and enlarging by Weishaupt. Concerning what stops may have been new additions in the 1714 reworking and enlarging, Thomas F. Harmon provides helpful commentary:

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[182] Wolff, *Johann Sebastian Bach*, 123.

[183] Hans Klotz, "Compenius," in *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com (accessed March 6, 2011).

> The specifications were often enlarged and updated from the original core, built in 1658 by the famous Ludwig Compenius. However, the small number of Compenius voices retained confirms that tonally the organ was primarily a product of the late Baroque. Emphasis on 16-foot and 8-foot registers in the two manuals and pedal as well as the complete absence of a mixture for the *Unter-Clavier* or Pedal indicated the newer trends of central Germany. Furthermore, the *Gross-Untersatz* 32' and *Violin Bass* 16' in the Pedal as well as the *Viol di Gamba* 8' and *Sesquialtera* IV in the *Unter-Clavier* were reminiscent of Bach's recommendations for Mühlhausen and may have been among the "various new registers" installed by Trebs according to Bach's wishes in the 1714 rebuild. Despite the absence of mixtures in two of the *Werke* and the complete lacking of any individual mutation ranks, the nine mixtures ranks of the main manual, reminding one of North German specifications, must have contributed more than sufficient brilliance to the *plenum*, even with the manuals coupled. The four reed stops, two of which may have been retained from the Compenius organ, excluded the older *regal* stops in favor of the bigger, fuller sound of the trumpet family, including a 4-foot *cantus firmus* reed in the pedal.[184]

Harmon's commentary is helpful in several respects. First, while the precise makeup of the Compenius organ during Bach's tenure at the Weimar court cannot be ascertained conclusively, one can come to terms with the concept that the organ embodied the tonal principles of late Baroque organ design, in particular, those of central German organ construction. In contradistinction from the north German *Werkprinzip* structural design, characterized primarily by its clear demarcation and placement of organ divisions, central German organs preferred a more unified approach: the manual divisions were united in one case (having largely abandoned the north German *Rückpositiv*)[185] with the pedal division placed directly behind the *Manual* case, and no dividing walls were included to separate manual pipes from pedal pipes. Additionally, an intentional move in central Germany toward a well-tempered tuning system was increasingly being adopted,

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[184] Harmon, *The Registration of J. S. Bach's Organ Works*, 114-115.

[185] A design seemingly evidenced by the translation of the *Seitenwerk* into the *Unterwerk* in the 1707-1708 reworking and enlarging of the Compenius organ by Weishaupt.

a move epitomized well specifically in Saxony and Thuringia by the organ building efforts of Andreas Werckmeister (1645-1706).[186]

Secondly, by virtue of the close temporal proximity between the rebuilding of the Compenius organ in Weimar and the renovation of the organ at the *Blasienkirche* in Mühlhausen in 1708-1709 by Johann Friedrich Wender (1655-1729), according to Bach's design, one can reasonably entertain the additions made to the Compenius organ in the 1714 rebuild, as Harmon has done. Upon receiving affirmation from the authorities of the *Blasienkirche* to proceed with the project, Bach proposed a "disposition of the renovation of the organ at St. Blasius's," in which he called for: 1) three additional bellows to the existing four, which themselves required adaptation in light stronger wind pressure provided by new wind chests; 2) the addition of a Sub-Bass 32' in the Pedal division; 3) a replacement of the Trombone Bass in the Pedal division; 4) the addition of a Glockenspiel; 5) the replacement of the Trumpet with a *Fagotto* 16' in the Upper Manual, included for use in concerted music, along with the replacement of the *Gemshorn* with a *Viol di Gamba* 8' and the addition of a *Nassat* 3'; 6) the inclusion of the *Quinta* 3', *Octava* 2', *Schalemoy* 8', *Mixture* III, *Tertia*, *Fleute dolce* 4', and a *Stillgedackt* 8' in the *Brustwerk*, the last of which, in Bach's own words, "accords perfectly with concerted music and, made of good wood, should sound much better than a

[186] Cf. Harald Vogel, "North German Organ Building of the Late Seventeenth Century," in *J. S. Bach as Organist: His Instruments, Music, and Performance Practices*, eds. George Stauffer and Ernest May (London: B. T. Batsford Ltd., 1986), 36-39.

metal *Gedackt*;"[187] and 7) the inclusion of a manual coupler between the *Brustwerk* and the *Oberwerck*.[188]

Concerning the *Blasienkirche* organ, Peter Williams notes the following:

> [T]he Mühlhausen scheme owes very little to north Germany, and it is the work of the old and new builders of Saxony that is more relevant. The 32' stop and the full-length *Posaune* 16' might reflect north German practice,[189] but other characteristics reveal Saxon—the *Hw Quintadena* 16', pedal I', few manual reeds, *Tierce*-Mixtures on every manual, and a *Brustwerk* more in the manner of R. Clicquot than A. Schnitger. Indeed, Mühlhausen was remarkably comprehensive, especially in its contrasted choruses—*Prinzipalen* (*Hw*, pedal), Flutes and Mutations (*Bw*), string stops and pedal stops.[190]

Thomas Harmon confirms such commentary on central German preferences of organ makeup, focusing specifically upon the ideal specifications of the north German Werckmeister, and echoes many of the preferences Bach indicated in "Disposition" for the *Blasienkirche* organ:

> The predominance of foundation registers particularly in the *Oberwerk (Hauptwerk*)--three of 16-foot and five of 8-foot pitch—and in the Pedal—one of 32-foot, three of 16-foot, and three of 8-foot pitch—as compared to primarily only one register of each of the higher pitches in each division, anticipates the eighteenth century's increased affinity for foundation tone of greater gravity. Moreover, Werckmeister is recurrently insistent in his treatise that the wind supply must be absolutely adequate to support these large stops alone and in combinations—a theme later echoed by Bach in his organ approvals. The *Violdigamba* 8' in the *Oberwerk* is indicative of the coming generation of registers imitating strings. In keeping with advances in the design and

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[187] Concerning the *Stillgedeackt* 8', Peter Williams provides helpful information, placing it under the category of "Lieblich Gedackt" ("pleasant stopped rank") in his "Glossary of Stop-Names," noting that it "was the stopped rank on a subsidiary manual used for *continuo* work in north-west or central German organs of the 17th-18th cents." See Peter Williams, *The European Organ: 1450-1850* (Bloomington: Indiana University Press, 1966), 281.

[188] Wolff, *The New Bach Reader*, 55-56.

[189] As would the structural division of the *Rückpositiv*, only with much more certainty.

[190] Peter Williams, *The European Organ: 1450-1850*, 146.

> construction of orchestral wind instruments, the solo reed stops of the organ emphasize a more *cantabile* type of sound than their earlier seventeenth-century counterparts, as evidenced by the *Fagott* 8' and *Schallmey* 4' in the *Rückpositiv* as well as the "*Lieblich*" *Regal* in the *Brust*. Finally, Werckmeister specifies separate *Quinta* and *Tertia* mutations in each of the three manuals, quite the contrary to Arp Schnitger's practice of combining the two harmonies in a *Sesquialtera* stop. Perhaps Werckmeister's knowledge of the French and Italian traditions and their growing influence on German music prompted him to initiate their innovation.[191]

Concerning the influence of Werckmeister upon Bach with respect to organ specification and renovation, Peter Williams has convincingly shown a close affinity between Bach's Mühlhausen recommendations and Werckmeister's *Erweiterte und verbesserte Orgel-Probe* (hereafter "*Orgel-Probe*") of 1698, not only in terms of extent and kind of subject matter, but also in terms of verbal similarity, suggesting very strongly Bach's close dependency on and influence under Werckmeister's *Orgel-Probe* in thought and form.[192]

Should the "various new registers,"[193] installed by Trebs 1714 in accordance with Bach's design, indeed be those such as the *Violon-Baff* 16. in the *Pedal* and the *Violdigamba* 8. and *Sesquialtera* 4. in the *Unter-Clavier*, such stops (along with the Glocken Spiel) can arguably yet legitimately be eliminated from the set of specifications for the pre-1714 Compenius organ. Such an argument is based not only upon ascertainable trends in central German organ makeup as well as Bach's own preferences, but also upon the fact that none of the above stops are credited to the 1707-1708 renovation enacted by Weishaupt. This argument is an important one to consider,

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[191] Harmon, *The Registration of J. S. Bach's Organ Works*, 3-4.

[192] Peter Williams, "Was Johann Sebastian Bach an Organ Expert or an Acquisitive Reader of Andreas Werckmeister?" in *Journal of the American Musical Instrument Society* XI (1985): 38-54.

[193] Cf. David, *Johann Sebastian Bach's Orgeln*, 88.

particularly given the strong likelihood that the composition of BWV 564 occurred prior to the 1712-1714 rebuild of the instrument. Thus, the stops at Bach's disposal prior to the 1714 rebuild would have likely consisted of the following:

Im Obern Clavier.	*Im Unter Clavier.*	*Im Pedal.*
Principal 8. Fuß	Principal 8. Fuß	Groß-Unterſatz 32. Fuß
Quintathön 16.	Gedackt 8.	Sub-Baſſ 16.
Gemshorn 8.	Trompette 8.	Poſaun-Baſſ 16.
Gedackt 8.	Kleingedackt 4.	Principal-Baſſ 8.
Quintathön 4.	Octava 4.	Trompetten-Baſſ 8.
Octava 4.	Waldflöt 2.	Cornett-Baſſ 4.
Mixtur 6.		
Cymbel 3.		

Indeed, there are other possible instruments upon which BWV 564 could have been performed. It is generally agreed that Bach would have had access to the 1685 Junge organ at the *Stadtkirche* in Weimar where Johann Gottfried Walther was organist.[194] However, it would be a highly speculative and baseless endeavor to suggest any import of the Junge instrument upon either the composition of BWV 564 or a viable historical performance practice and registration of the same.[195] Rather, a viable historical performance practice and registration of BWV 564, and specifically the *Adagio* and *Grave* sections, is best facilitated in light of the specification of the Compenius organ, particularly the hypothetical yet likely list of specifications available to Bach prior to

[194] Aside from any musical activity in which Bach may have engaged at the *Stadtkirche*, Bach did at least have some presence, activity, and familiarity with the structure, ascertained primarily from the fact that all six children born to Johann Sebastian and Maria Barbara were baptized there. See Malcolm Boyd, *Bach*, 3rd ed. (New York: Oxford University Press, 2000), 36.

[195] Although Malcolm Boyd does indeed speculate by way of assertion, without any references, that Bach "most certainly" used the Junge instrument while the Compenius organ was under repair. Ibid., 35-36.

June 1712, as advanced above. This is true primarily on account of Bach's appointment and his regular activity on the Compenius organ of the *Schloß-Kirche*. In this respect, Jon Laukvik is correct in asserting poetically that the Compenius organ "had to be Bach's daily source of inspiration."[196]

[196] Jon Laukvik, *Historical Performance Practice in Organ Playing: An Introduction based on Selected Organ Works of the 16th-18th Centuries*, vol. 1, trans. Brigitte and Michael Harris (Stuttgart: Carus, 1996), 223.

Chapter 5: *The Registration of the "Grave" section of the* Adagio, Toccata in C*, BWV 564*

Discussion of BWV 564 has thus far centered on three main points. First, the preemption of influence of the modern Italian concerto compositional style embodied by the works of Antonio Vivaldi resulted in the affirmation of the early Italian concerto compositional style embodied by the concerted literature of Tomaso Albinoni. This successfully placed the compositional occurrence of BWV 564 in the context of Bach's initial Weimar appointment. Second, the influence of the early Baroque *Praeludium* compositional style upon BWV 564 confirms its affinity to the free organ works of Dieterich Buxtehude. Thus its character, in the words of Peter Williams, appears as an "updated multisectional Praeludium." Third, the work is placed into its historical context, in particular, Bach's first appointment as court organist and chamber musician at the Weimar ducal court. Each point of focus, both in its own way, is crucial in determining a proper registration for the *Grave* section of BWV 564.

The most critical point of focus is the second concerning Italian concerto compositional influence, not so much in terms of compositional style *per se*, but in terms of chronology; the ability to preempt the compositional influence of Vivaldi's concertos enables one to chronologically place the composition of BWV 564 during Bach's initial Weimar appointment, or, at the very least, at its conclusion. As a result, one is then able to come to a clearer picture of Bach's approach to organ registration, not only in terms of general registration trends occurring in Thuringia during this time and/or Bach's own preferences in registration, but also, and more helpfully, in terms of specifications of

actual instruments on which Bach is conclusively known to have performed. In the case of Bach and his initial Weimar appointment stands the Compenius organ of the *Schloß-Kirche* at the ducal court. It is to this clearer picture that the first point of focus concerning Bach's initial appointment at Weimar functions to serve. In the context of knowledge of particular registrational preferences and a particular instrument, the third point of focus concerning BWV 564 as an "updated multisectional Praeludium" is most helpful, as it enables one to more closely align the registration of BWV 564 with the registration preferences and needs of the early Baroque multisectional *Praeludium*. As a result, one is able to successfully and assertively provide a historically appropriate registration for the *Grave* section of BWV 564.

Before delving into issues of specification and registration, however, a word concerning Bach and the performance practice of manuals is necessary, given the multifaceted and contrastive compositional nature of the second movement of BWV 564. In his essay entitled "Bach's Organ Registrations Reconsidered," George Stauffer provides enlightening and informative commentary concerning Bach's general approach to organ registration. Stauffer notes two distinct registration schemes, stemming from Part III of Mattheson's *Der vollkommene Capellmiester* of 1739, which held permanence among German organ builders and performers: full organ and "all the remaining, more colorful combinations."[197] On the basis of interaction with several seventeenth-century and eighteenth-century registration theoretical manuals, most notably those of Mattheson,

[197] George Stauffer, "Bach's Organ Registration Reconsidered," in *J. S. Bach as Organist: His Instruments, Music, and Performance Practices*, eds. George Stauffer and Ernest May (London: B. T. Batsford Ltd., 1986), 194; cf. Ernest C. Harriss, *Johann Mattheson's* Der vollkommene Capellmeister: *A Revised Translation with Critical Commentary* (Ann Arbor: UMI Research Press, 1981), 840 ¶ 74.

Friedrich Erhardt Niedt (1674-1708), Scheibe, and Bach student Jakob Adlung (1699-1762), Stauffer asserts that, above all, the full organ registration was reserved for the free works: preludes, toccatas, fantasias, fugues, and works without a chorale melody basis. Stauffer finds confirmation of this general approach to registration in the numerous free works sources that include the phrase "pro Organo Pleno," or other indications expressing the same idea. In support of this, he offers as examples Johann Ludwig Krebs' *Toccata con Fuga ex A♮ pro Organo pleno con Pedale obligato*, along with the autographs of Bach's *Praeludium et Fuga in h*, BWV 544, the *Praeludium pro Organo pleno*, BWV 552/1, and the *Fuga a 5 con pedale pro Organo pleno*, BWV 552/2. Additionally, Stauffer notes that secondary sources of many other free works also indicate some form of *plenum* registration instruction. Ultimately, Stauffer concludes that, in light of such abundant evidence, Bach himself generally embraced the registration convention of full organ not only for free works, but also for works that exhibited a free compositional character while yet derived from a chorale melody, such as the chorale fugue, the chorale fantasia, and the chorale prelude either with an instrumental *tutti* texture or a *stile antico* compositional orientation.[198]

With respect to works that were not free in compositional makeup, however, registrations that utilized "carefully selected stops," phrased so by Mattheson,[199] were required, along with the use of more than one manual in many instances. However, specific registration instructions for such works are rare, both among Bach as well as his

[198] Stauffer, "Bach's Organ Registration," 195-198.

[199] Cf. Ibid., 200.

contemporaries. Stauffer notes that Bach, in his personal copy of the Schübler Chorales, indicates stop pitches for each work, and that he provides precise registration instructions for his chorale setting *Ein' feste Burg ist unser Gott*, BWV 720,[200] his *Orgelbüchlein* setting of *Gottes Sohn ist kommen*, BWV 600, and the opening movement of his *Concerto in d*, BWV 596. Aside from these examples, however, there are no registration instructions given for the remainder of Bach's organ works. The performer is left alone to decide the registration of the piece that is appropriate for the instrument at hand, yet still in line with general registrational conventions, as evidenced by German theorists of the day, namely Werckmeister, Mattheson, Adlung, and Friedrich Wilhelm Marpurg (1718-1795).[201] Pertinent to registrational schemes for "all the remaining, more colorful combinations," Stauffer asserts the following:

> By contrast,[202] Bach was very exacting when it came to the question of one- or two-manual performance. He carefully marked pieces that were to be played on two keyboards with expressions such as "a due Manuale" or "a 2 Claviere." Because two-manual works involved idiosyncratic writing—a melody highlighted on a second manual, duo or trio textures, or extensive voice crossing—Bach wished to warn the performer that the pieces should not, and often could not, be played on one manual. It is worth noting that the two-manual indications are not limited to Bach's mature years, when his notation became increasingly precise. They appear throughout his lifetime, from the very earliest chorale preludes[203] to

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[200] Here Stauffer concedes that such registration instructions for BWV 720 may not have come directly from Bach himself, asserting that such instructions nevertheless convey common registration practices of Bach's day; cf. Ibid., 210 n. 28.

[201] Cf. Ibid., 201.

[202] That is, to that of the free organ works.

[203] To this oblique reference Stauffer provides an endnote that refers the reader to the autograph of *Wie schön leuchtet der Morgenstern*, BWV 739 (Berlin, SPK *P 488*), dated c. 1705, which indicates the phrase "a 2 Clav: Ped," a clear performance direction mandating the use of two manuals; cf. Ibid., 210 n. 30; cf. Lynn Edwards Butler, "Manual Designations as Registration Indicators," in *Litterae Organi: Essays*

the Schübler transcriptions and the "Great Eighteen" revision of his final decade.[204]

In further support for the above assertions, Stauffer adds that for works that manifested ambiguity concerning the use of two manuals, Bach provided additional clarification via either textual cues or visual signs. To this Stauffer references two specific works: (1) *Allein Gott in der Höh sei Ehr*, BWV 663, noting the subtitle that indicates for the performer not only the use of two manuals and pedal, but specifically that the *cantus firmus* in the tenor is to be performed on its own manual (see Figure 5.1), and (2) the *Orgelbüchlein* chorale setting *Liebster Jesu wir sind hier*, BWV 634, of which not only does the subtitle indicate the use of two manuals, but also in which Bach includes braces to demarcate and assign particular voices to different manuals (see Figure 5.2):

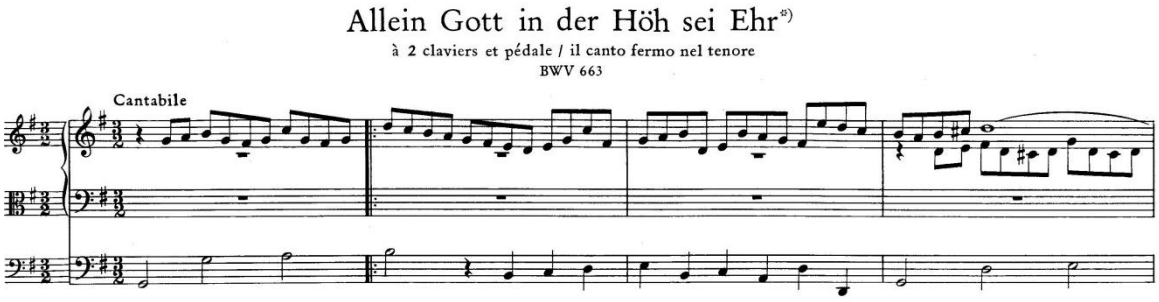

Figure 5.1: Bach, *Allein Gott in der Höh sei Ehr*, BWV 663, mm. 1-4.[205]

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in Honor of Barbara Owen, eds. John Ogasapian, Scot L. Huntington, Len Levasseur, N. Lee Orr (Richmond: OHS Press, 2005), 129-135.

[204] Stauffer, "Bach's Organ Registration," 201-202.

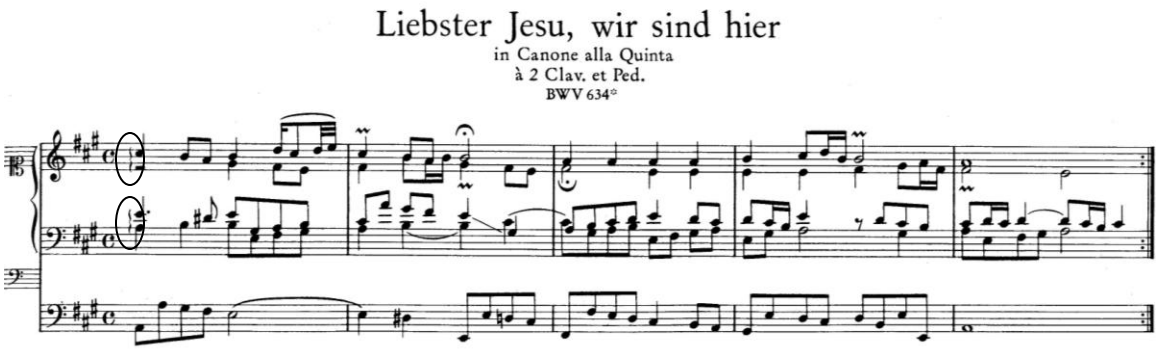

Figure 5.2: Bach, *Liebster Jesu, wir sind hier*, BWV 634, mm. 1-5, highlighting the inclusion of braces to demarcate and assign particular voices to different manuals, indicated by circles.[206]

Rather reasonably, Stauffer concludes his discussion on the performance of such works by asserting further that "[i]f no such admonishment appeared, a one-manual performance appears to have been the assumed standard."[207]

Stauffer's commentary concerning the manual performance of works that require the "more colorful combinations"—that is, those that do not manifest a free compositional character—has great pertinence concerning the registration of the *Adagio* of BWV 564, including the *Grave* section. Although BWV 564, as a whole, is

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[205] All musical examples of Johann Sebastian Bach's *Allein Gott in der Höh sei Ehr*, BWV 663 are taken from Johann Sebastian Bach, *Die Orgelchoräle aus der Leipziger Originalhandschrift*, ed. Hans Klotz (Kassel: Bärenreiter, 1958), 72-78. Reprinted by permission of the publisher.

[206] All musical examples of Johann Sebastian Bach's *Liebster Jesu, wir sind hier*, BWV 634 are taken from Johann Sebastian Bach, *Orgelbüchlein; Sechs Choräle von verschiedener Art: Schübler-Choräle; Choralpartiten*, ed. Heinz-Harald Löhlein (Kassel: Bärenreiter, 1983), 60-61. Reprinted by permission of the publisher.

[207] Stauffer, "Bach's Organ Registration," 201-202. More recently, Stauffer's conclusion has been affirmed in principle by Quentin Faulkner. See Quentin Faulkner, *The Registration of J. S. Bach's Organ Works* (Colfax: Wayne Leupold Editions, Inc., 2008), 85.

legitimately considered a "free" organ work, in that it is not compositionally based on a preexisting melody or chorale tune, it is unusual among the free organ works of Bach on account of its manifest movement-like structure. Setting BWV 564 apart as unique among Bach's free organ works is the *Adagio*, with its ornamented melody hovering over a *continuo*-like accompaniment, all of which concludes, after a measure-and-a-half scalar extension of the ornamented melody, with a seven-voice *durezze e ligature* nine-measure section marked "*Grave*."

To be sure, the use of the ornamented melody in *coloratura* style was not foreign to Bach prior to his composition of BWV 564, even at the beginning of his compositional activity for organ. This truth is manifest clearly in the Neumeister chorale *Ach Herr, mich armen Sünder oder Herzlich tut mich verlangen*, BWV 742, which is believed to be one of Bach's earliest organ works for organ:

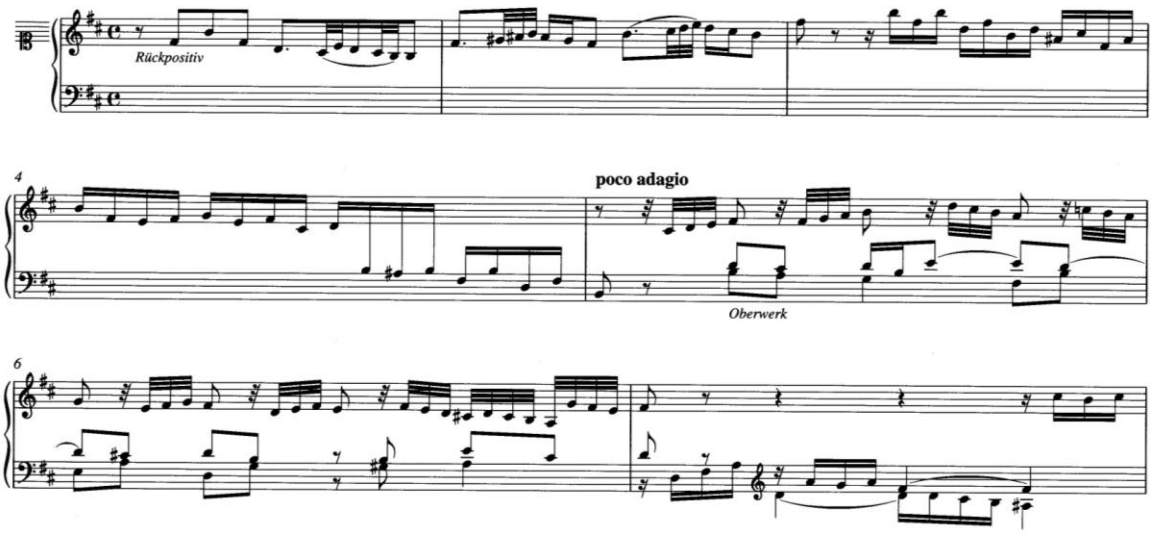

Figure 5.3: Bach, *Ach Herr, mich armen Sünder oder Herzlich tut mich verlangen*, BWV 742, mm. 1-7.[208]

Bach continued his use of the ornamented melody, plainly evident in his *Orgelbüchlein* chorale settings *Das alte Jahr vergangen ist*, BWV 614 (see Figure 5.4), and *O Mensch, bewein dein Sünde gross*, BWV 622 (see Figure 5.5), and *Wenn wir in höchtsten Nöthen sein*, BWV 641 (see Figure 5.6):

[208] All musical examples of Johann Sebastian Bach's *Ach Herr, mich armen Sünder oder Herzlich tut mich verlangen*, BWV 742 are taken from Johann Sebastian Bach, *Orgelwerke: Orgelchoräle der Neumeister-Sammlung = Organ works: Organ chorales from the Neumeister Collection*, ed. Christoph Wolff (Kassel: Bärenreiter, 1999), 28. Reprinted by permission of the publisher.

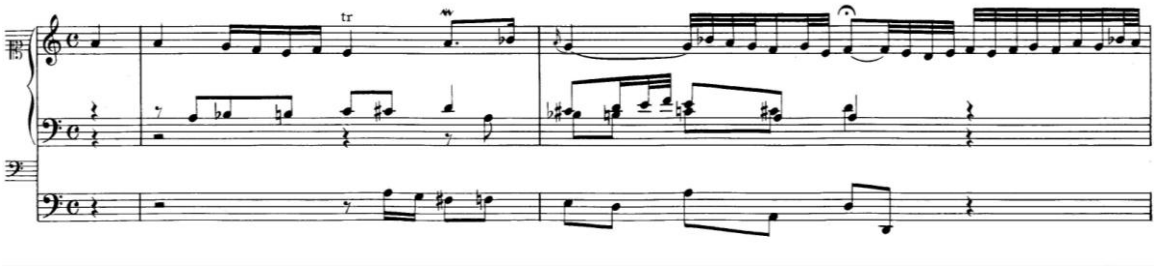

Figure 5.4: Bach, *Das alte Jahr vergangen ist*, BWV 614, mm. 1-2.[209]

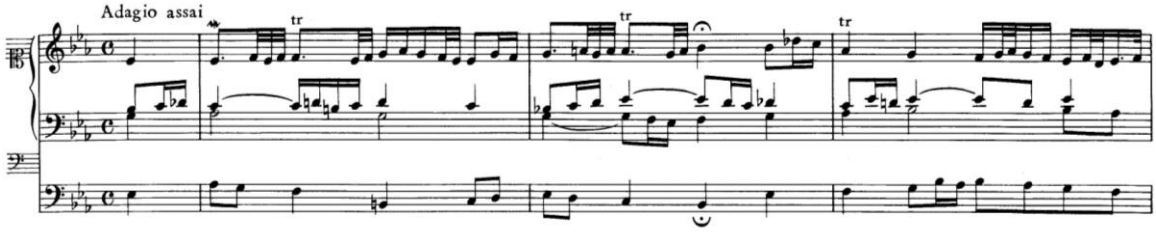

Figure 5.5: Bach, *O Mensch, bewein dein Sünde gross*, BWV 622, mm. 1-3.[210]

[209] All musical examples of Johann Sebastian Bach's *Das alte Jahr vergangen ist*, BWV 614 are taken from Johann Sebastian Bach, *Orgelbüchlein; Sechs Choräle von verschiedener Art: Schübler-Choräle; Choralpartiten*, ed. Heinz-Harald Löhlein (Kassel: Bärenreiter, 1983), 25. Reprinted by permission of the publisher.

[210] All musical examples of Johann Sebastian Bach's *O Mensch, bewein dein Sünde gross*, BWV 622 are taken from Ibid., 40-41. Reprinted by permission of the publisher.

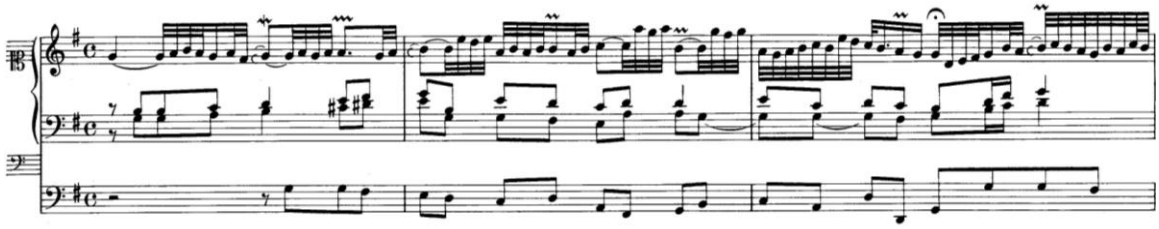

Figure 5.6: Bach, *Wenn wir in höchtsten Nöthen sein*, BWV 641, mm. 1-3.[211]

While Bach continued his use of ornamented melody chorale settings throughout his life, clearly manifest in his *Clavierubung* III canonic setting of *Vater Unser in Himmelreich*, BWV 682, originally printed in 1739 (see Figure 5.7), the presence of the ornamented melody chorale among both the Neumeister chorales and the chorale settings of the *Orgelbüchlein* are important to consider with respect to BWV 564. At the very least, the two collections chronologically bracket the composition of BWV 564, with nearly two dozen of the Neumeister chorales dating from c. 1700[212] and with the *Orgelbüchlein* chorale settings being completed by 1717.[213] At the very most, they signify a continuum of compositional activity and a maturation of compositional skill with respect to the ornamented melody compositional texture, given that two of the Neumeister chorales, BWV 601 and BWV 639, were not only the last to be copied in the Yale University manuscript thereof, but also the first chorales to be entered into the c. 1717 autograph of

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[211] All musical examples of Johann Sebastian Bach's *Wenn wir in höchtsten Nöthen sein*, BWV 641 are taken from Ibid., 71. Reprinted by permission of the publisher.

[212] Cf. Wolff, *Johann Sebastian Bach*, 48-49.

[213] Cf. Quentin Faulkner, *J. S. Bach (1685-1750) Basic Organ Works*, vol. II (Boston: ECS Publishing, 1997), 7.

the *Orgelbüchlein*.[214] That is to say, Bach was thoroughly familiar with the composition of ornamented melody textures, before, during, and after the composition of BWV 564, insofar as he composed works that displayed the ornamented melody texture throughout. What is unique with respect to BWV 564 is that Bach incorporates a fully-contained ornamented melody texture in the context of a free organ work, raising questions as to whether or not a typical registration for ornamented melody textures is in view on the part of Bach:

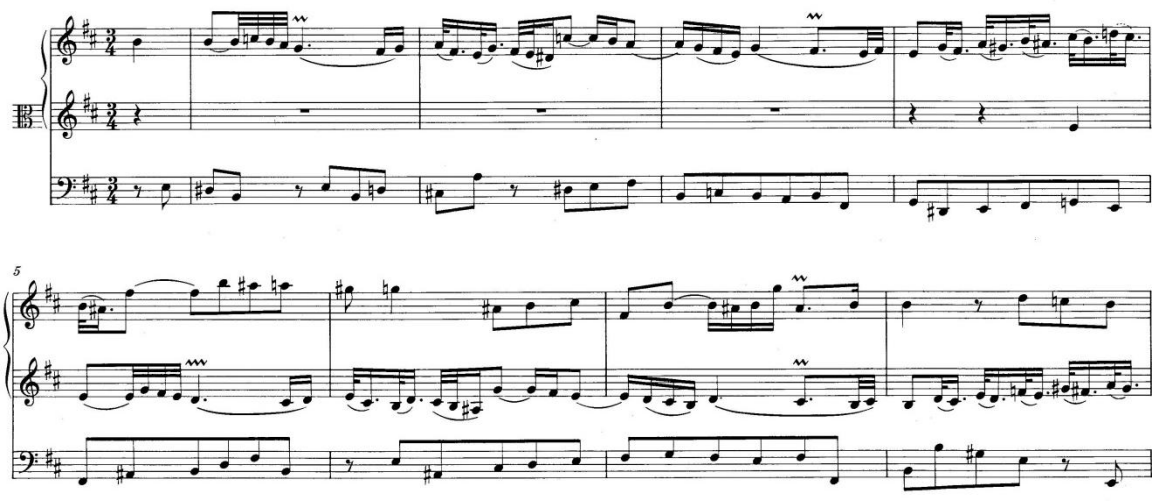


Figure 5.7: Bach, *Vater Unser in Himmelreich*, BWV 682, mm. 1-8.[215]

[214] See Stephen A. Crist, "The Early Works and the Heritage of the Seventeenth Century," in *The Cambridge Companion to Bach*, ed. John Butt (Cambridge: Cambridge University Press, 1997), 79; cf. Russell Stinson, "Some Thoughts on Bach's Neumeister Chorales," in *The Journal of Musicology*, Vol. 11, No. 4 (Autumn, 1993), 455-456.

[215] All musical examples of Johann Sebastian Bach's *Vater Unser in Himmelreich*, BWV 682 are taken from Johann Sebastian Bach, *Dritter Teil der Klavierübung*, ed. Manfred Tessmer (Kassel: Bärenreiter, 1969), 58. Reprinted by permission of the publisher.

In a similar vein, while the presence of the *durezze e ligature* texture was rather unusual for Bach, it certainly was not foreign to his compositional activity and thus its presence in the second movement of BWV 564 is by no means unique. Perhaps the most notable instance of Bach utilizing such a texture is that of the second section of his *Pièce d'Orgue*, BWV 572:

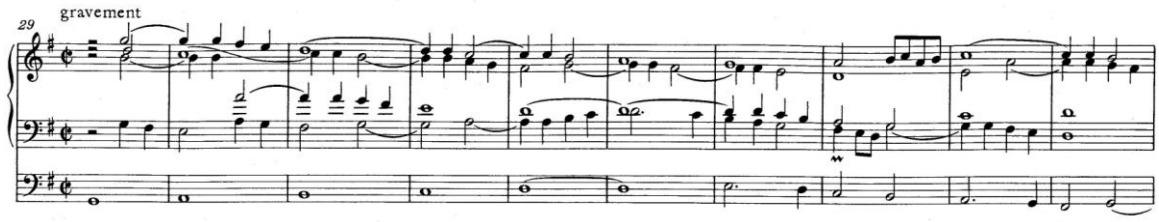


Figure 5.8: Bach, *Pièce d'Orgue*, BWV 572, mm. 29-38.

And, like that of the ornament melody in *coloratura* style, Bach utilized such a texture rather earlier in his compositional activity for organ, as is evident in the *Praeludium con Fuga in a*, BWV 551, a work which Philipp Spitta ascribed to Buxtehudian imitation on the part of Bach, perhaps even prior to his 1705-1706 visit to Lübeck:[216]

[216] Spitta, *Johann Sebastian Bach*, vol. 1, 319; cf. Williams, *The Organ Music of J. S. Bach*, vol. 1, 179.

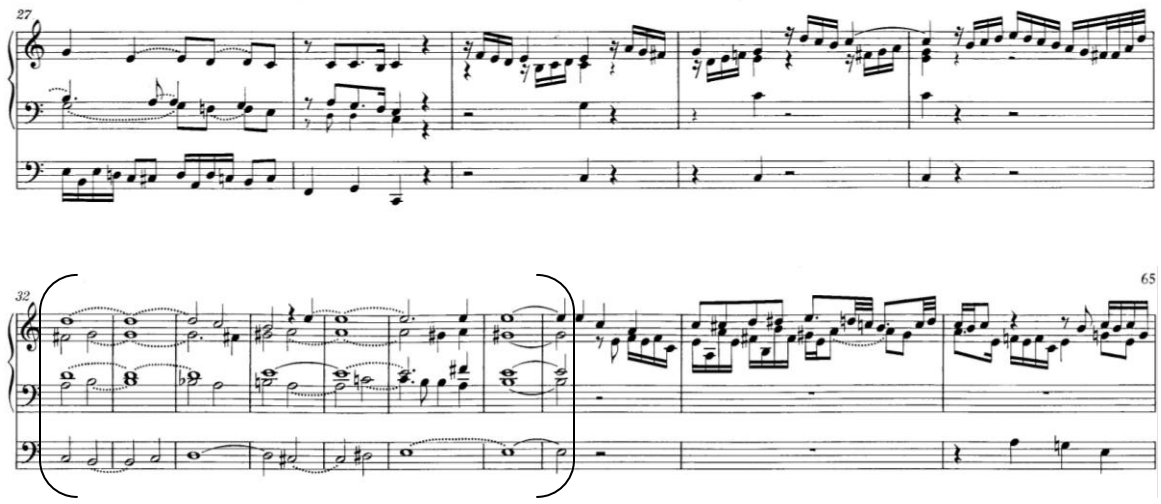


Figure 5.9: Bach, *Praeludium con Fuga in a*, BWV 551, mm. 27-41, highlighting the durezze e ligature texture, indicated by brackets.[217]

Another example, most likely also stemming from Bach's early Weimar period, is that of the *Praeludium und Fuge in D*, BWV 532:

[217] All musical examples of Johann Sebastian Bach's *Praeludium con Fuga in a*, BWV 551 are taken from Johann Sebastian Bach, *Orgelwerke Band 6: Praeludien, Toccaten, Fantasien und Fugen II Fruehfassungen und Varianten Zu I (Band 5) und II (Band 6)*, ed. Dietrich Kilian (Kassel: Bärenreiter, 1980), 64-65. Reprinted by permission of the publisher.

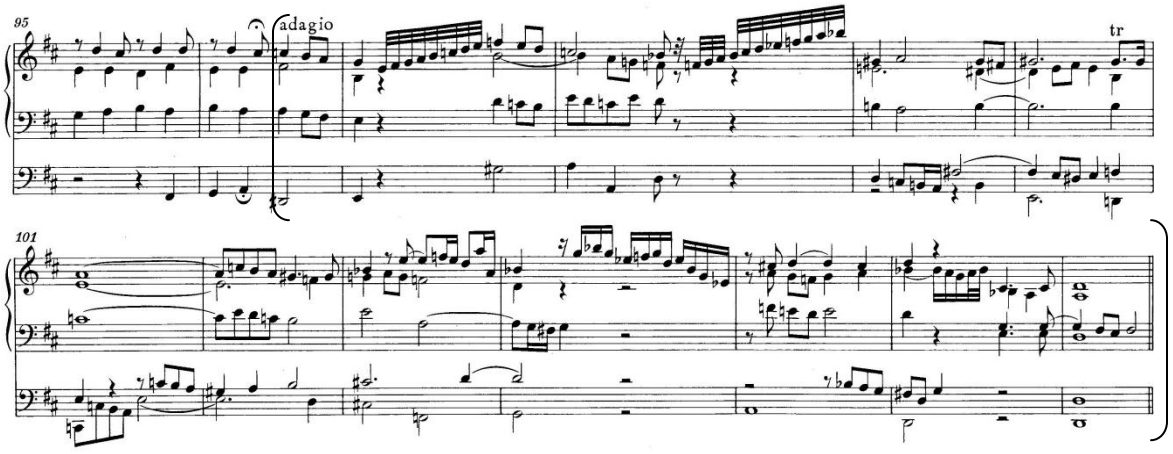


Figure 5.10: Bach, *Praeludium und Fuge in D*, BWV 532, mm. 95-107, highlighting the *durezze e ligature* texture, indicated by brackets.[218]

Notable among these two examples is the fact that, as is the case with BWV 564, both instances of *durezze e ligature* texture precede the final fugue. However, what makes BWV 564 unique among Bach's organ works with respect to the *durezze e ligature* texture is its notational connection with the preceding ornamented melody compositional texture, without any *caesura* separating the two distinct textures, again raising questions about an appropriate registration for the *durezze e ligature* texture in this particular work.

Stauffer's commentary has great pertinence especially concerning the fact that the *Adagio* of BWV 564 contains no textual or visual clues mandating the performer to render the work on more than one manual. Based on the principle that Bach envisioned the use of more than one manual only when specified through textual or visual clues, as

[218] All musical examples of Johann Sebastian Bach's *Praeludium und Fuge in D*, BWV 532 are taken from Johann Sebastian Bach, *Präludien, Toccaten, Fantasien und Fugen*, ed. Dietrich Kilian (Kassel: Bärenreiter, 1964), 58-61. Reprinted by permission of the publisher.

argued sufficiently by Stauffer and referenced above, one stands on reasonably firm ground in asserting that Bach envisioned the performance of the *Adagio* of BWV 564 on one manual. In strong support of such a stance is the fact that Bach had established his penchant for manual specification upon either perceived or anticipated necessity by 1707 at the very latest,[219] meaning that some form of textual or visual direction concerning the use of multiple manuals would certainly be found in the manuscripts of BWV 564—composed during his early Weimar period of 1708-1714—had Bach envisioned such a performance practice. However, no direction is to be found anywhere, with the most logical conclusion that the *Adagio* of BWV 564—in its entirety—is to be performed not on two separate manuals, but on one single manual.

Yet, in spite of such an argument, one particular facet of the second movement of BWV 564 counters such a conclusion, namely, the presence of textural-notational overlap, found in numerous successive instances in mm. 9-13. The instances found in mm. 9-10 are rather brief and arguably insignificant enough to still merit the possibility of a one-manual performance (see Figure 5.11), with those instances in mm. 11-13 significantly challenge a one-manual performance not only by virtue of their overlap of two notes present in the *continuo* texture but also in their recurrence, with the same two-note overlap occurring three times successively (see Figure 5.12):

[219] Cf. n. 7.

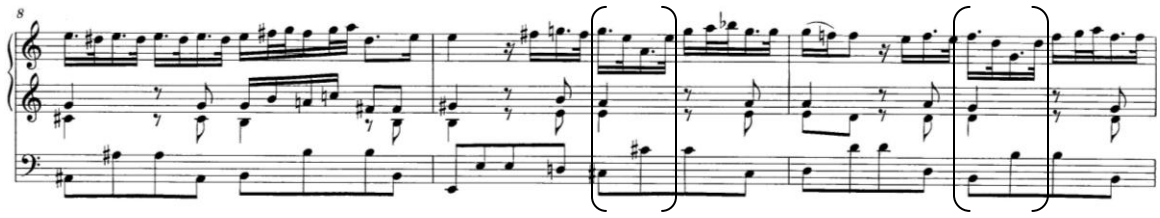


Figure 5.11: Bach, *Adagio*, BWV 564, mm. 8-10, highlighting the brief voice overlaps, indicated by brackets.

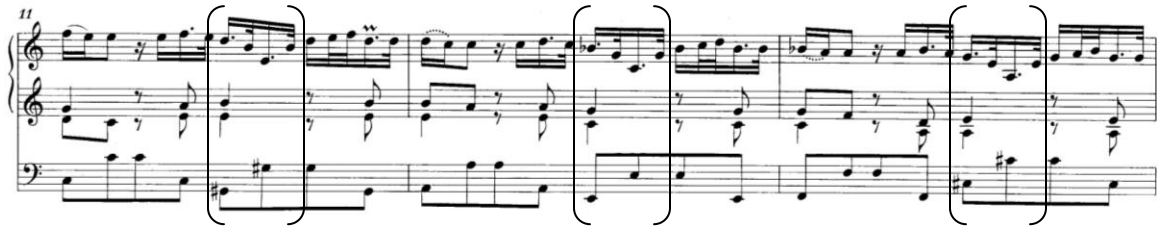
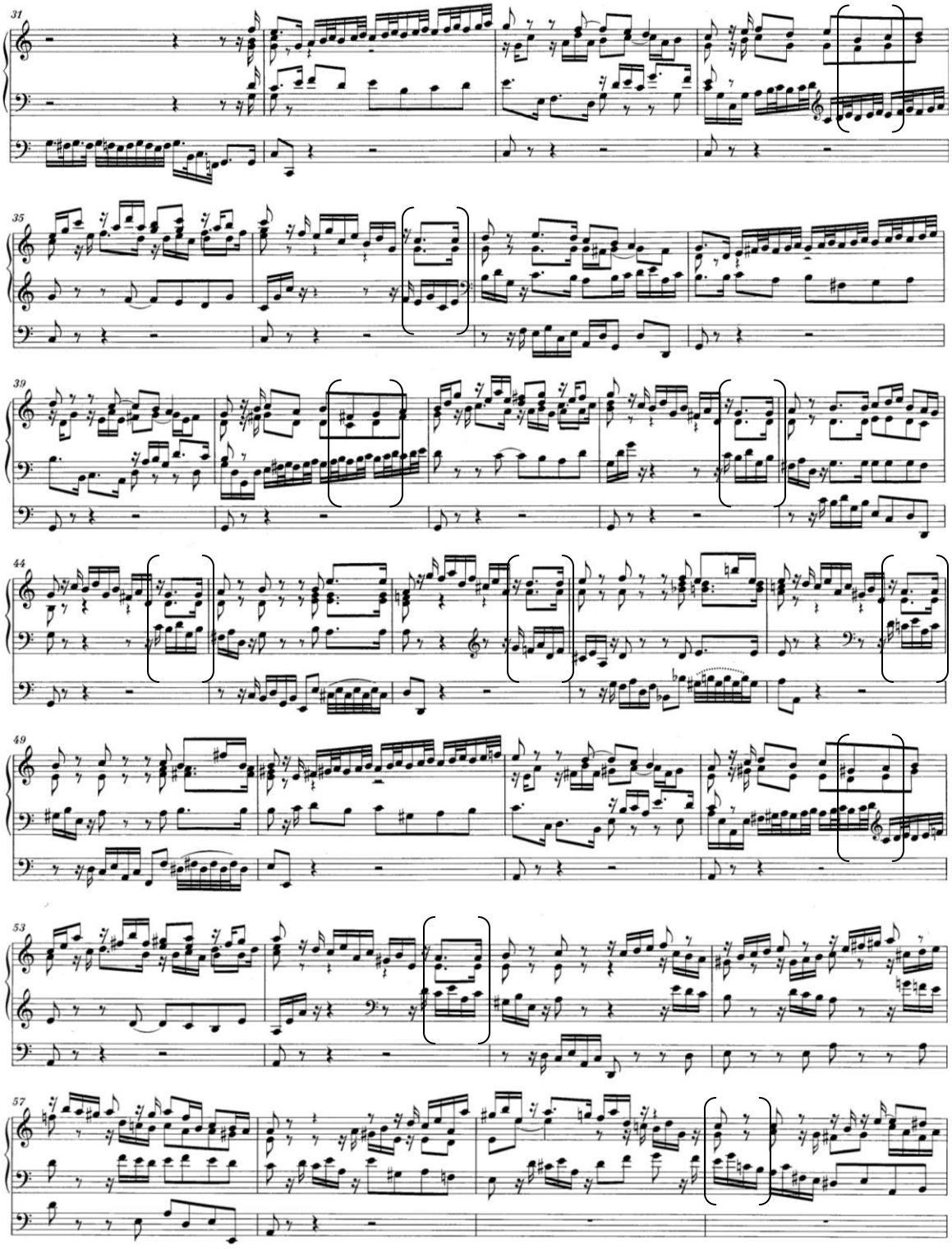


Figure 5.12: Bach, *Adagio,* BWV 564, mm. 11-13, highlighting the more significant voice overlaps, indicated by brackets.

Texturally, such collective overlap present in the second movement of BWV 564 would make the possibility of a one-manual performance highly unlikely. However, given that the first and third movements of BWV 564, themselves undoubtedly performed upon one manual, includes several instances of textural-notational overlap (see Figures 5.13-16), performance of the second movement on one manual does not appear out of the question but rather appears to be the performance practice in view. This is true at least for the ornamented melody compositional texture portion, particularly in light of the compositional unity of the entire work: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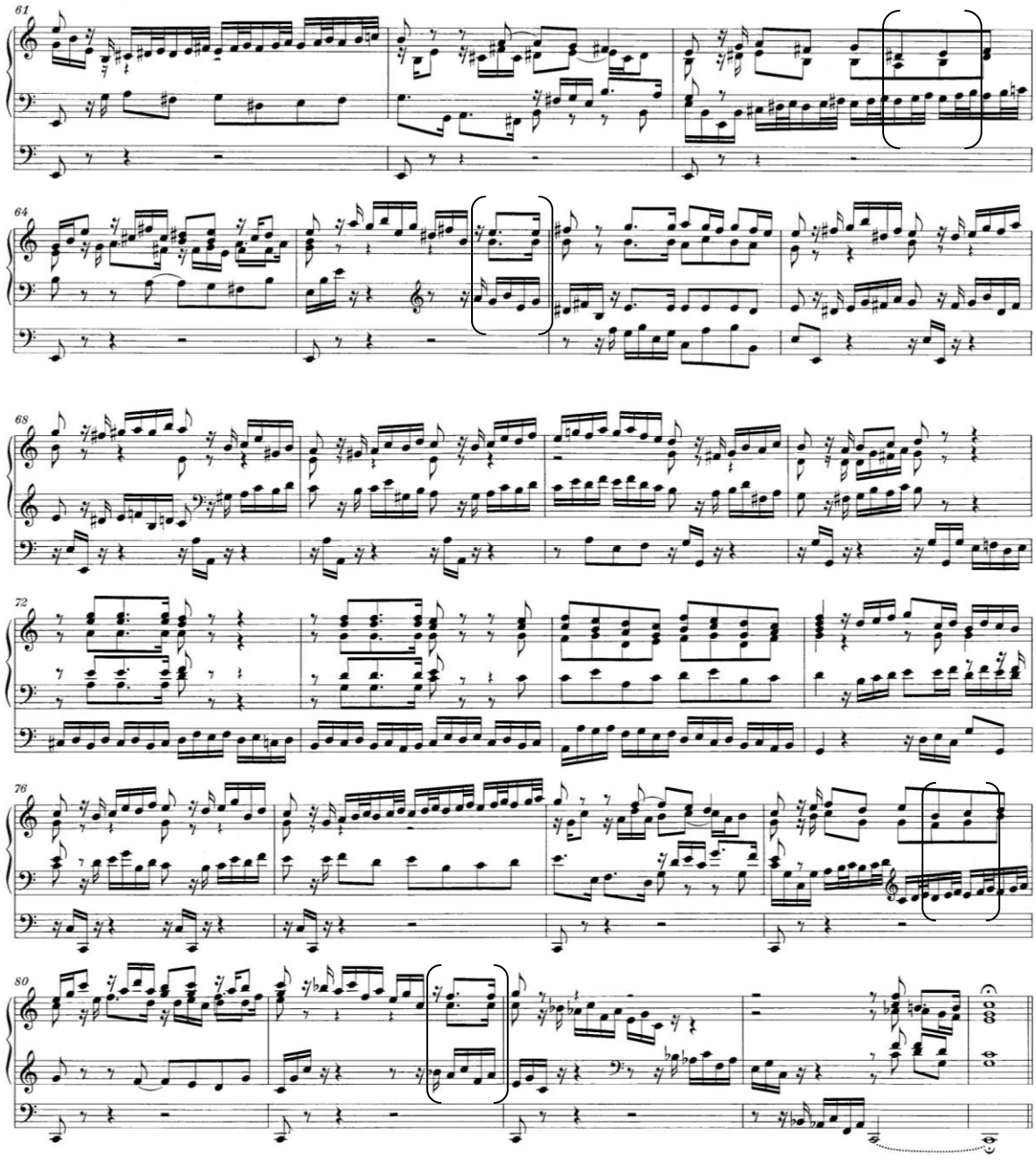

Figure 5.13: Bach, *Toccata*, BWV 564, mm. 31-84, highlighting the textural-notational overlap, indicated by brackets.

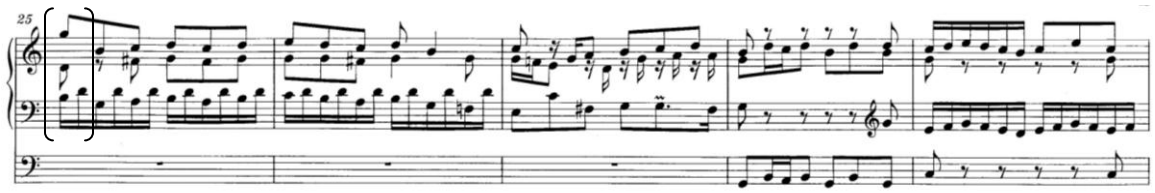

Figure 5.14: Bach, *Fuga*, BWV 564, mm. 25-29, highlighting the textural-notational overlap, indicated by brackets.

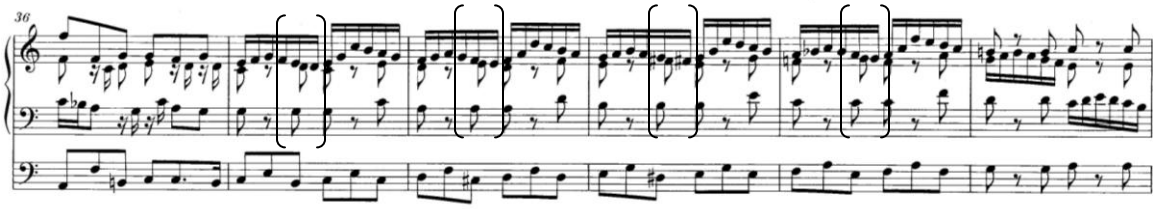

Figure 5.15: Bach, *Fuga*, BWV 564, mm. 36-41, highlighting the textural-notational overlap, indicated by brackets.

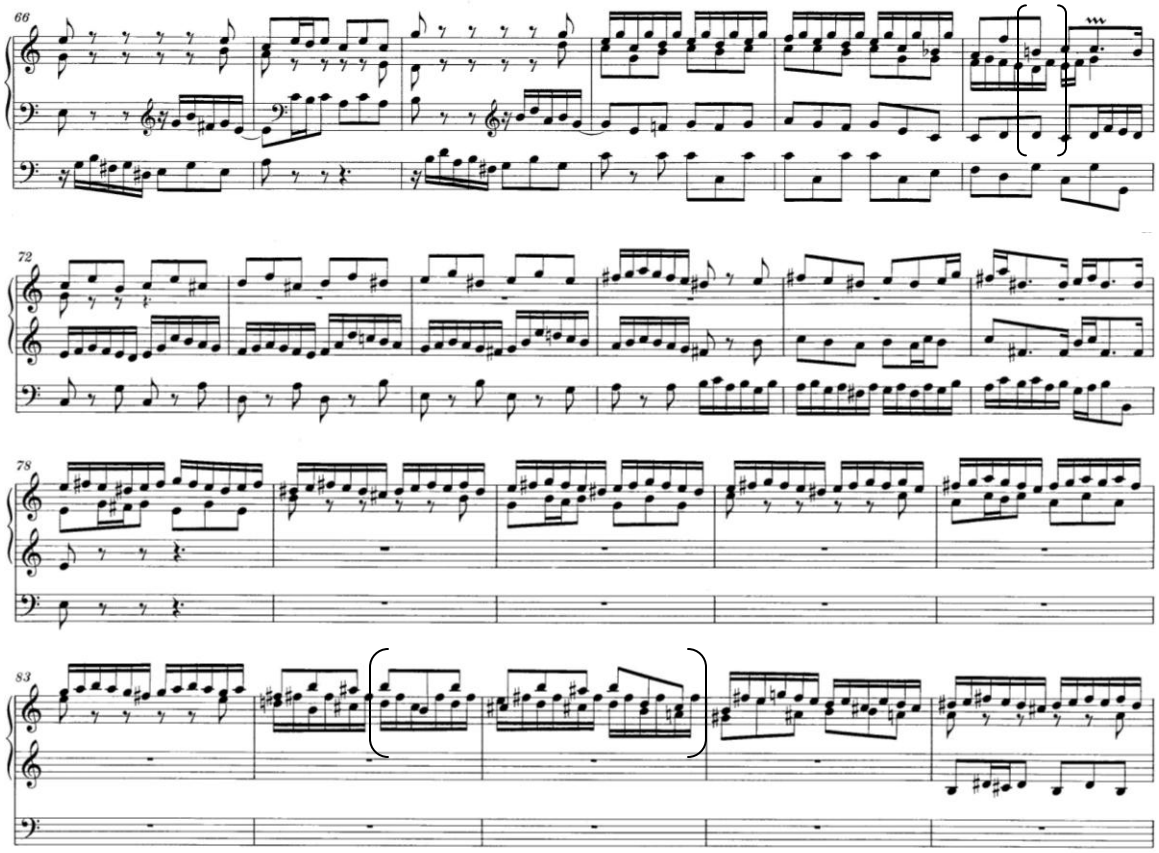

Figure 5.16: Bach, *Fuga*, BWV 564, mm. 66-87, highlighting the textural-notational overlap, indicated by brackets.

Having asserted the use of one manual in the performance of the second movement, what remains, then, is arriving at a registration likely to be used in the performance of this particular section of the work. Most valuable in terms of registration is the specification list of the Compenius organ at Bach's disposal at the general time of composition, a time that has been shown to occur prior to c. 1713-1714. Given that any successful performance of BWV 564 on the Compenius organ would most likely have taken place prior to June 1712, because the renovations enacted by Trebs, one can

ascertain registrational practices on the Compenius organ by means of a historical reconstruction of the instrument's specification prior to the 1712-1714 Trebs renovation, already provided and treated earlier in Chapter 1, again provided here for the sake of ease:

Im Obern Clavier.	*Im Unter Clavier.*	*Im Pedal.*
Principal 8. Fuß	Principal 8. Fuß	Groß-Unterſatz 32. Fuß
Quintathȯn 16.	Gedackt 8.	Sub-Baſſ 16.
Gemshorn 8.	Trompette 8.	Poſaun-Baſſ 16.
Gedackt 8.	Kleingedackt 4.	Principal-Baſſ 8.
Quintathȯn 4.	Octava 4.	Trompetten-Baſſ 8.
Octava 4.	Waldflȯt 2.	Cornett-Baſſ 4.
Mixtur 6.		
Cymbel 3.		

Tremulant (HW, UW), couplers (UW/HW, HW/P), Cymbel Stern

With the hypothetical specification above setting conceptual parameters, and given the vast majority of the compositional character of the second movement being that of the ornamented melody hovering over an accompanimental texture, one is sufficiently positioned to postulate concerning the registration of the second movement. Less helpful in this respect, however, is the character of the central German organ of the eighteenth century,[220] sufficiently described in Chapter 1, with its lack of a well-defined *Werkprinzip* construction. This construction made the registration of chorale-based works a rather

[220] A character which, incidentally, precludes any legitimate consideration and/or implementation of authentic French Classical registration practices, on account of the simple facts that 1) central German organs of the period were by no means of a uniform design, construction, and specification set, and thus were certainly not influenced by the French Classical tradition of organ building, which has shown itself to be one of the most codified traditions of organ design, construction, and organ registration, 2) most central German organists were uninformed with respect to such practices, 3) those few central German organists who appeared to be aware of French Classical registration practices acquired such an awareness through second-hand information rather than through first-hand experience, as Quentin Faulkner has sufficiently shown. See Faulkner, "The Registration of J. S. Bach's Organ Works," 233.

logical affair, with accompanimental textures assigned to a manual other than the *Rückpositiv*, to which the ornamented melody was usually assigned due to the division's acoustical prominence. The eighteenth-century central German organ, with its unified approach in design and construction, eliminates such acoustical prioritizing among the manuals, making the logical relegation of ornamented melody and accompanimental textures to particular manuals on the basis of organ construction virtually impossible, if not unwarranted altogether. Thus, alternative considerations with respect to registration are required.

In light of the evident and pervasive accompanimental texture present in the ornamented melody compositional texture of the *Adagio*, perhaps the most important consideration, and thus the most immediately helpful one, pertains to registrations that were commonly used for accompanimental textures. While it is impossible to ascertain such registrations directly via registration instructions on the part of Bach himself, as such instructions are virtually non-existent, it is possible to come to an approximate understanding of Bach's accompanimental texture registrations via indirect evidence. Such an understanding is reflected most notably in his "Disposition" for the renovation of the *Blasienkirche* organ, specifically his recommendations for the *Brustwerk*, where he calls for the inclusion of a "[*s*]*tillgedackt* 8', which accords perfectly with concerted music and, made of good wood, should sound much better than a metal *Gedackt*."[221] Such a concern for appropriate registration for *continuo* performance signals a particular concern that was apparently present among Bach and his colleagues that imitative organ

[221] Wolff, *The New Bach Reader*, 56.

stops imitate, as much as possible, the instruments being imitated. Barbara Owen attributes such a concern to the circumstances of employment in which organists in central and southern Germany were increasingly finding themselves:

> In central and southern Germany, many organists (including Bach and Pachelbel) spent at least a part of their careers as court musicians for the numerous petty dukes, margraves, and electors who throve in this area well into the Classical period. They perforce came into greater contact with ensemble music: they wrote it, conducted it, and usually could play (and teach) instruments other than keyboard instruments. But both the organs and the instrumental establishments tended to be small inmost court chapels, and versatility was important . . . Some composers, notably Bach and Walther, were beginning to write keyboard transcriptions of instrumental works, which presuppose a certain amount of imitative color.[222]

In this same discussion, Owen refers the reader to comments made by the organ builder Tobias Heinrich Gottfried Trost (c. 1680-1759), who, in his initial 1733 proposal for the Castle Church organ in Altenburg, made the following descriptions of individual imitative stops:

> Viol de Gambe: "Specially voiced to sound like the genuine instrument."
> Hautbois: "Very similar to the natural oboe, and can be used in its place in music."
> Vox humana: "Closest of all to the human voice."[223]

Such remarks gave Owen cause to assert, logically, that imitative stops were highly valued by organists and all those involved in the contracting of improvements to organs. Owen's confirms this assertion by referring the reader to the comments of Johann Friedrich Agricola, who, upon hearing the registration *Querflote* 16' and *Gamba* 8' in the

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[222] Barbara Owen, *The Registration of Baroque Organ Music* (Bloomington: Indiana University Press, 1997), 159. Here, not only does Owen highlight the general atmosphere of employment in which Bach worked, but she also affirms the rather limited capabilities of and for instrumental music, giving further credence to the severe limitations of the Compenius organ present upon Bach's arrival in Weimar.

[223] Ibid., 159.

form of runs and arpeggios on the Trost organ in Altenburg, remarked that "the pleasant keenness that is found in both these stops comes as close to the attack of a bowstroke on a [stringed] bass as is possible to achieve with pipes."[224] In support of a concern over imitation stops on the part of Bach himself, Owen highlights the fact that the middle movements of both the Trio Sonata III, BWV 527 and the Trio Sonata IV, BWV 528 are transcriptions, the original settings of which called for flute, strings, and clavier and for *oboe d'amore*, *gamba*, and *continuo*, respectively. Owen notes that the desire for authenticity in sound would manifest itself in the use imitative stops on the organ.[225]

Given Bach's desire for the inclusion of the *Stillgedackt* 8' for the sake of its consonance with concerted music, as evidenced by his 1707 "Disposition" for the *Blasienkirche* organ in Mühlhausen, and aligned with his concern for authenticity with respect to imitative stops on account of his position as court organist and chamber musician, all of which being combined with the performance of the second movement on one manual, the single *Gedackt* 8. of the *Unter Clavier*, paired with the *Sub-Baß* 16. in the *Pedal*,[226] emerges as the most likely registration for the ornamented melody portion of the second movement of BWV 564. Interestingly, concerning this particular registration, such is not only a logical one for the Compenius organ prior to June 1712,

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[224] Quentin Faulkner, "Information on Organ Registration from a Student of J. S. Bach," *Early Keyboard Studies Newsletter*, Vol. V, No. 2 (May 1990), 5, quoted in Owen, *The Registration of Baroque Organ Music*, 159.

[225] Ibid., 164.

[226] Harald Vogel notes that, in general, the works of J. S. Bach should always utilize the 16' pitch in the pedal registration, on account of voice crossings. See Harald Vogel, "North German Organ Building of the Late Seventeenth Century: Registration and Tuning," in *J. S. Bach as Organist: His Instruments, Music, and Performance Practices*, eds. George Stauffer and Ernest May (London: B. T. Batsford Ltd., 1986), 39 n. 2. Indeed, the pervasive voice crossings of the second movement of BWV 564 reinforce this.

given the hypothetical specification set; it apparently is a mandated one of sorts, evidenced by the registrational instructions provided by Adlung in Band 1 of his *Musica mechanica organoedi* of 1768, which specifies the following:

> "in figured bass there must be a difference [in registration] according to whether the full choir (or at least many voices) is singing or only a few [voices]. For one or several voices, the Gedackt 8' or Quintatön 8' may be sufficient. Where there are several Gedackts, e.g., Grobgedackt or Still- or Musicirgedackt, the Stillegedackt should be used. If there is only one manual, then the Subbass in the pedal must be used with it, to which may be added the Violon [8'] or the Oktave 8', or at least another Gedackt, if the manual Gedackt is not already sounding in the pedal.[227]

With Adlung's words, one not only can confirm the registration of the *Gedackt* 8. in the subsidiary *Unter Clavier* and the *Sub-Baff* 16. in the *Pedal*; one also can legitimate the action of coupling the *Unter Clavier* to the *Pedal*.

While Bach does also indicate a desire for other imitative stops in his 1707 "Disposition," such as the *Viol di Gamba* 8', the *Schalemoy* 8', and the *Fleute dolce* 4', only the *Viol di Gamba* 8' appears in the 1719-1720 specification for the Compenius organ at the *Schloß-Kirche*, and as I have argued, should be understood as a stop addition included in the 1713-1714 Trebs renovation upon Bach's request, and thus removed from any consideration for registration in this regard. Additional support for such a registration comes not only on account of the character proximity of the *Gedackt* 8. to the envisioned *Stillgedackt* 8' of the "Disposition,"[228] but also the physical placement of the

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[227] Jakob Adlung, *Musica mecanica organoedi*, Band 1 (Berlin: Birnstiel, 1768), § 235, quoted in Faulkner, *The Registration of J. S. Bach's Organ Works*, 27.

[228] Although one might entertain the possibility of the *Grobgedackt* 8' of the *Obern Clavier* for use in accompanimental textures, such a stop was generally deemed too loud a stop for *continuo* performance, according to Jacob Adlung. See Lynn Edwards Butler, "The Registration of J. S. Bach's

Gedackt 8. in a subsidiary manual, the *Unter Clavier*, to which was often relegated the accompanimental texture,[229] as evidenced also by Bach's 1707 "Disposition," in which he calls for a *Gedackt* 8. in the *Brustwerk*. Further support for such a registration is found, approximately twenty-two years after Bach's 1707 "Disposition," in Mattheson's *Der vollkommene Capellmeister*, in which Mattheson specifically draws attention to the use of the *Gedackt* 8. for the accompaniment of solo textures:

> Now if the organ is to be used to chime in with the music one needs both types of stops,[230] depending on whether the choir is a large or moderate size. If it is strongly staffed, then the full instrument must hold forth and continue as needed until there is a *Solo* which is either sung or played on an instrument, e.g., on the violin, the oboe, etc., then the organ can use a single, eight-foot Gedackt.[231]

While Mattheson, in his *Der vollkommene Capellmeister*, also offers specific suggestions for the registration of melodic textures, subsequent to and similar to the directions that Werckmeister provides in his *Orgel-Probe* of 1698,[232] such suggestions assume the use of more than one manual and thus have no pertinence to the second movement of BWV 564, on account of the lack of textual or visual clues mandating the use of more than one manual for the performance of the work.

Organ Works," in *The Tracker* 53 (Spring 2009), under "The Registration of J. S. Bach's Organ Works," http://findarticles.com/p/ articles/mi_7179/is_200904/ai_n32321462/ (accessed March 4, 2011).

[229] See Chapter 1, n. 23.

[230] That is, organ stops that belong to "the full instrument" and those that belong to "all of the other manifold alterations which can be made, especially with various keyboards, and with weaker, nevertheless choice ranks." See Harriss, *Johann Mattheson's* Der vollkommene Capellmeister, 840 ¶ 74.

[231] Ibid., 840 ¶ 75.

[232] See Andreas Werckmeister, *Erweiterte und verbesserte Orgel-Probe*, trans. Gerhard Krapf (Raleigh: Sunbury Press, 1976), 58-60.

Given that the *Adagio* manifests two distinct compositional styles—namely, the ornamented melody followed by *durezze e ligature*—it may be argued that two distinct registrations are desired, if not required, one for each compositional style. Logical as this may be in theory, in practice it is much more difficult to realize from a historical performance practice point of view. In the first place, the affinity of BWV 564 with the early Baroque multisectional *Praeludium* suggests that any registrational alterations, along with any manual changes, occur between sections of definite compositional demarcation, confirmed by a *caesura*. This mode of performance practice stems from two realities: (1) a historical reality, a tradition stemming from the registrational practice of Girolamo Frescobaldi, where alterations in registration occurred during a *caesura* between well-defined *toccata* sections, and (2) sheer logistics of performance at the organ, specifically the de/activation of stops by way of pushing and pulling drawknobs, which at times were beyond the physical reach of the performer, necessitating either the reservation of registrational alterations to *caesurae* or the use of a registrant.[233]

With respect to the historical reality, given the continued practice of composing in the manner of the *Stylus Theatralis* compositional style in the form of the multisectional *Praeludium* up through Buxtehude, it is natural that such practice of altering registration between well-defined sections during a *caesura* would continue by necessity. As BWV 564 is compositionally influenced by the early Baroque multisectional *Praeludium*, as has been proven, with clearly defined sections and unmistakable *caesurae*, it stands to reason

[233] Cf. Owen, *The Registration of Baroque Organ Music*, 143. A "registrant" is one who assists in the de/activation of stops.

that any registrational alterations would occur during such *caesurae*. Also, with respect to the logistical reality, given that organ consoles differed but little in principle between the age of Buxtehude and that of Bach's initial Weimar appointment, it also stands to reason that the occasional difficulty of handling drawknobs, as well as the potential necessity of acquiring a registrant, would make the reservation of registration alterations for *caesurae* to be the most ideal. Granted, the Compenius organ at the *Schloß-Kirche*, with certainly no more than its twenty stops, would hardly physically necessitate an attending registrant with respect to activating stops out of the performer's reach.[234] However, should the *Grave* section in theory necessitate a significant registrational alteration, a registrant would become a necessity, given Bach's apparent compositional intent of the use of one manual for the *Adagio*. Yet, the built-in use of a registrant appears not to be in view whatsoever, on account of the lack of any *caesura* present between the ornamented melody texture and the *Grave* section, to be sure, but even more importantly on account of the presence of a tie, connecting in seamless fashion the ornamented melody texture with that of the *durezze e ligature* texture, by way of the transitional descending scalar pattern initiated by way of a realized turn beginning on A3:

[234] Although this is merely conjecture and cannot be empirically entertained, as the instrument, or the *Himmelsburg* for that matter, is no longer extant.

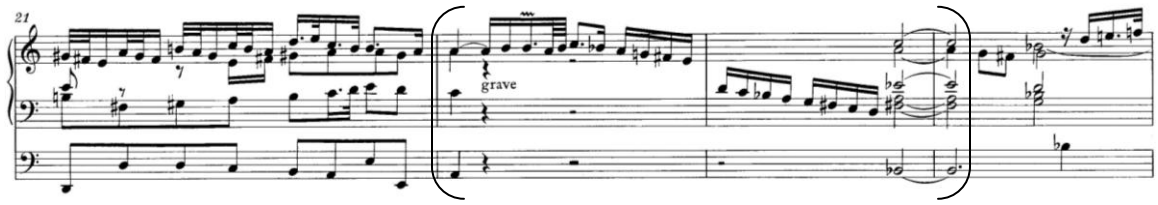

Figure 5.17: Bach, *Adagio*, BWV 564, mm. 21-24, highlighting the seamless connection between the ornamented melody texture and the *durezze e ligature* texture, indicated by brackets.

Thus, for such reasons, Bach appears to preclude any opportunity for a significant and/or contrastive registrational alteration from the ornamental melody texture to the *durezze e ligature* texture, ultimately meaning by logical necessity that the entirety of the second movement of BWV 564 is to be performed on a single general registrational scheme.

While Bach's notation suggests such a scheme, the presence of the bi-partite idiomatic nature of the *Adagio*, signified by the descriptor "*Grave*," has served as a point of alternate arrival concerning the registration of the *Grave* section, in particular. Sandra Soderlund, in her article entitled "Bach and *Grave*," has argued that the descriptor "*Grave*" (1) has "special meaning" closely related to eighteenth-century French musical style, namely "an abrupt change of style," (2) entertains a connection between Bach's use of "*Grave*" and the evident semantic weight of eighteenth-century France embedded in the descriptor and musically epitomized by the French overture in the form of dotted rhythms and slow pomposity, and (3) suggests a performance practice of the *Grave* section thoroughly in line with the style of the French overture, necessitating a registrational scheme of *plenum*, with the optional inclusion of both *inégalité* for the

connecting eighth notes and various *agréments* characteristic of French Classical organ literature.[235] In support of her argument, Soderlund references the 1703 *Dictionaire de Musique* of Sébastien de Brossard, in which the following definition of "*Grave*" is provided:

> Adverbe veut dire, qu'il faut batter la mesure et chanter ou jouer gravement, posement, avec majeste et par consequent Presque toujours lentement.
>
> Adverb which means that one must beat time and sing or play seriously, pompously, with majesty and consequently almost always slowly.[236]

Additionally, Soderlund references numerous works of Bach which utilized the descriptor "*Grave*," specifically the "Sonata: Concerto" of Cantata 182; the Introduction of Cantata 97; the final movement of Cantata 21; the Introduction of the *Mass in A*, BWV 234; the opening movement of Sonata II for Violin, BWV 1003; a copy variant of *Concerto G-Dur*, BWV 592; and the original string version of the second movement of BWV 596, noting that "[i]n every case the texture is chordal and usually quite thick. The mood is stately and pompous and the dotted rhythms of the French-overture style are often present."[237] To further support her argument, Soderlund notes that it was common for late eighteenth-century German composers to utilize the descriptor "*Grave*" in such a way that the style of the French overture was necessitated, referencing the overture to

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[235] Sandra Soderlund, "Bach and *Grave*," in *The Organist as Scholar: Essays in Memory of Russell Saunders*, ed. Kerala J. Snyder (Stuyvesant: Pendragon Press, 1994), 77-81.

[236] Ibid., 78.

[237] Ibid., 79-80.

Handel's Messiah as well as a cross-reference found in the 1802 *Musikalishces Lexikon* of Heinrich Christoph Koch (1749-1816).[238]

While Soderlund's argument is valid in some respects, it is highly suspect in one primary respect, namely, Bach's own usage of the descriptor "*Grave*." In his article entitled "Tempo and Dynamic Indications in Bach Sources," Robert L. Marshall discusses how Bach's default use of the descriptor "Grave"—and musical nomenclature in general—was Italian in orientation and not French. In his observations on tempo and affect designation in the Bach sources, Marshall makes the following remarks:

> The domination of Italian terminology in this category[239] is overwhelming. Not only is the mere handful of French terms here limited to compositions in the French style – suite movements and overture – but they are all *unica*, at least so far: *lentement* appears only in the 'Polonoise' of the orchestral Suite in B minor BWV 1067; *gay* only at the beginning of the fast section of the opening chorus of Cantata 61 *Nun komm, der Heiden Heiland*; *vistement* in the prelude of the English Suite in F major BWV 809; *tres viste* at the 3/8 section of the prelude of the Lute Suite in G minor BWV 995; and *fort gai* in the prelude of the Keyboard Suite in A minor BWV 818a. This enumeration, admittedly, could be augmented by considering *grave* and *lente* to be French words. But Bach evidently did not, since *grave* and *lente*, unlike the clearly French terms, are not restricted to compositions in French style. Moreover, Walther identifies *grave* as Italian (in contrast to *gravement*) and, while omitting *lente*, offers *lento* as Italian and *lent* as French. The whole thrust of Bach's usage, in any case, indicates that in general, and certainly in this connection, he viewed Italian as the standard currency of musical terminology and drew on French only when he wished to emphasize the French character of a style of genre.[240]

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[238] Ibid., 80.

[239] That is, the category of tempo and affect indications.

[240] Robert L. Marshall, "Tempo and Dynamic Indications in Bach Sources," in *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. Peter F. Williams (Cambridge: Cambridge University Press, 1985), 269.

Marshall's commentary has great pertinence to the performance practice and registration of the *Grave* section of BWV 564 in two primary ways. Firstly, as Bach's "standard currency" of musical terminology was Italian and not French, and as the remainder of musical terminology of BWV 564 is manifestly Italian in nature, it is clear that the *Grave* section does not have French performance practice in view, *a la* the French overture, ultimately meaning that Bach indeed neither wanted to emphasize any French character to the *Grave* section nor indicate any particularly French style of genre. Rather, the descriptor "*Grave*" simply has tempo and affect designation in view for the assigned section, per Marshall's assertion. Secondly, as Bach's musical terminology gives indication of tempo and affect designation, there is nothing in the descriptor "*Grave*" that signals a particular registration. Rather, registration is best derived from ascertainable performances practices, such as the use of manuals and the logistics of registrational alteration, both of which have already been discussed above.

With respect to ascertainable performances practices, though, more information can be gleaned that stems from the performance of concerted music at the organ, which not only affirms the use of a single registrational scheme, in accord with the performance practice of the early Baroque multisectional *Praeludium*, but also affirms Soderlund's proclivity toward a registrational alteration, although by no means to such a kind or extent that Soderlund suggests. One particular performance practice of concerted music at the organ, namely *continuo* performance, sheds additional light of considerable value with respect to the registration of the second movement of BWV 564 in its entirety. One arrives at a sufficient understanding of such *continuo* performance practice through

familiarity with the musical-theoretical work of Niedt, specifically Part II of his *Musicalishce Handleitung*, written in 1721.[241] In Chapter X of Part II of this work, in the specific context of discussing the function and registration of the *Praeludium*—itself found in the broader context of discussing specific musical terms—Niedt offers the following prescription concerning *continuo* performance at the organ:

> Therefore it is best if an organist considers the following in his continuo playing: if only one or two voices sing or play, he needs only the 8-foot Gedackt in the manual, and no pedal whatever; if there are more voices to accompany, he can add the 16-foot Untersatz or Sub-ßass in the Pedal; however, if there is a tenor, alto, or soprano clef, which is called a *Bassetgen*, then he must leave the pedal out and play the notes only in the octave in which they are written. If, on the other hand an entire chorus of eight to twelve more voices enters (in this case the place is usually designated with the words Chor, tutti, ripieno, etc.), then he can draw the 8-foot Principal in the manual, and an 8-foot Octava may be added to the Sub-ßass in the Pedal. If a piece is scored with trumpets and timpani, a 16-foot Posaunen-ßass is added to the 8-foot Octava in the Pedal; however, the tones must not be held for a whole or a half measure but one must only touch them.[242]

Relatedly, at the conclusion of Chapter X, concerning the possibility of drawing the *Principal* 8. along with the *Gedackt* 8., Mattheson provides a footnote to Niedt's admonition against the drawing together or reed and flue pipes of equal length, in which Mattheson states that:

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[241] The extent of theoretical books in Bach's musical library cannot be sufficiently ascertained, on account of losses to the same that occurred subsequent to his death. However, it is known by way of direct evidence that Bach did indeed possess in his musical library Part I of Niedt's *Musicalische Handleitung*, published in 1710, conferring great strength to the notion that Bach was indeed familiar with Part II of the work and thus aware of Niedt's *continuo* performance registrational prescription, at least upon consulting the work, if not beforehand. See Wolff, *Johann Sebastian Bach*, 333-334.

[242] Friedrich Ehrhardt Niedt, *Musicalische Handleitung Anderer Theil, Von der Variation Des General-Basses . . . Die Zweyte Auflage, Verbessert, vermehret, mit verschiedenen Grund-rightigen Anmerckungen, und einen Anhang von mehr als 60. Orgel-Wercken versehen durch J. Mattheson* (Hamburg: Bey Benjamin Schillers Wittwe und Joh. Christoph Kißner im Dom, 1721), 121f., cited in Snyder, *Dieterich Buxtehude*, 396.

> It was prohibited here, for example, to draw a Principal eight-foot stop together with a *Gedact* eight-foot stop, which (if they are in tune) could possibly be acceptable because they are stops which stand firm and do not go out of tune. However, this is not done as a rule, because the *Gedact* cannot add much to the Principal and, moreover, has little grace unless other voices supply it. When the organ is small and the congregation large, everything must on occasion be accepted. And even in very powerful organs, two equal-length voices are sometimes pulled at the same time. For example, an eight-foot Principal and an eight-foot *Quintadena* could be used together when two or three secondary voices or varying size are present to mediate the two.[243]

On the basis of both Niedt's and Mattheson's commentary, it is unmistakably clear that the *Principal* 8. was drawn for the *continuo* in order to undergird an ensemble of multiple voices, with Niedt specifying multiple voices as "eight to twelve more." Additionally, on the basis of Mattheson's commentary, one can easily infer that the *Principal* 8. and *Gedackt* 8. on occasion were drawn together, with apparently less-than-desirable results with respect to tuning, and yet this combination would not be inadvisable, providing these stops were in tune with each other.

With the ensemble texture of the second movement of BWV 564 shifting from essentially one solo instrument to that of seven voices, as Bach compositionally transitions from the ornamented melody texture to that of the *durezze e ligature* texture, the collective commentary of both Niedt and Mattheson provides great import concerning the registration of the *Grave* section. Niedt specifies the use of *Gedackt 8.* alone for the *continuo* accompaniment of one or two voices, which accords well with the ornamented melody texture of the second movement of BWV 564. Furthermore, Niedt's instructions concerning the *continuo* accompaniment of the chorus, necessitating the use of not only

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[243] Friedrich Ehrhardt Niedt, *The Musical Guide*, vol. 2, trans. Pamela L. Poulin and Irmgard C. Taylor (Oxford: Clarendon Press, 1989), 155 n. *m*.

the *Principal* 8. but also the *Octava* 8. and *Sub-Baff* 16. in the Pedal, invites viewing the *durezze e ligature* seven-voice texture as an allusion to such *continuo* accompaniment and registration. The valuable contribution of Mattheson in this regard lies in the warning against drawing the *Principal* 8. with the *Gedackt* 8., despite the relative stability in tuning that each stop possessed of its own accord, near requiring the exclusive use of *Principal* 8. for organ registration in general.

Thus, in light of such collective commentary, it appears that the most likely registration of the *Grave* section of the second movement of BWV 564 is that of *Principal* 8. in the manual, with *Octava* 8. and *Sub-Baff* 16. in the pedal.[244] In terms of the overall registrational scheme of the second movement, the registration of the ornamented melody compositional texture, consisting of the *Gedackt* 8. in the *Unter Clavier* and *Sub-Baff* 16. in the *Pedal* would remain through the transitional descending scalar pattern, with the *Principal* 8. in the *Unter Clavier* and *Principal-Baff* 8. and *Sub-Baff* 16. in the *Pedal* serving as the registration for the entirety of the *durezze e ligature* texture. Such overall scheme is logistically possible, with or without the use of a registrant; in the absence of a registrant, the performer would simply make all necessary adjustments for the *Pedal* while performing the transitional descending scalar pattern, at which conclusion the simple transfer from *Gedackt* 8. to *Principal* 8. is made.

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[244] In this the registration accords with Peter Williams' suggestion, yet for entirely different reasons. Williams' suggestion of a single Principal 8' is made on the basis of the organ registration practices of seventeenth-century Italy, where the Principal 8' is requested for *durezze e ligature* compositional textures. See Williams, *The Organ Music of J. S. Bach*, 1: 213; cf. Girolamo Diruta, *Il Transilvano Dialogo sopra il vero mode di sonar Organi*, ed. Murray C. Bradshaw and Edward J. Soehnlen (Henryville: Institute of Mediæval Music, Ltd., 1984), 2:154.

Concerning such a transfer in registration, perhaps the instructions that Adlung includes in Band I of his *Musica mechanica organoedi* leads to a likely scenario as to how such a transfer was to be accomplished:

> . . . in figured bass there must be a difference [in registration] according to whether the full choir (or at least many voices) is singing or only a few [voices]. For one or several voices, the Gedackt 8' or Quintatön 8' may be sufficient. Where there are several Gedackts, e.g., Grobgedackt or Still- or Musicirgedackt, the Stillgedackt should be used. If there is only one manual, then the Subbass in the pedal must be used with it, to which may be added the Violon [8'] or the Oktave 8', or at least another Gedackt, if the manual Gedackt is not already sounding in the pedal. They may indeed [be sufficient to] provide support for church music [ensembles] in smaller churches. Then both hands [would] play on the Gedackt in the manual. If however a number of voices or an entire choir are singing, then the Principal [8'?] may be added to it. When chorale verses are being sung, the Principal may be retained and even a Quinte of Oktave drawn with it, since the congregation often sings along. Where there is only one manual the organist must do a lot of stop-pulling to vary the registration. Where two keyboards are available, however, a Gedackt [8'] may be drawn in one, while in the other Principal 8' or 16' plus, if desired, the Bordun, or Quintatön, or some such, so that the player may quickly switch manuals and play more loudly if necessary, without a lot of stop-pulling.[245]

In light of the hypothetical specification of the Compenius organ—and, in truth, even irrespective of it—such a registration suitable for accompanimental textures and such switching of manuals, as outlined by Adlung, is entirely possible, given that the desired *Gedackt* 8. resides in the subsidiary division of the *Unter Clavier* and a *Principal* 8. resides in the *Obern Clavier*, paired with the *Principal-Baff* 8. and *Sub-Baff* 16. residing in the *Pedal*. Perhaps Adlung acquired such a logistical scenario from none other than Bach himself. While such a registration appears to counter the above assertion that Bach appears to preclude any opportunity for a significant registration alteration

[245] Adlung, *Musica mecanica organoedi*, § 235.

from the ornamental melody texture to the *durezze e ligature* texture, and that the entirety of the second movement of BWV 564 is to be performed on a single general registration scheme, in reality such is not the case. Niedt's commentary on organ registration for *continuo* performance makes clear that a single registration scheme is always in view for such a performance practice, one that adjusts solely on account of the number of voices present in a particular work. Put alternatively, the shift from *Gedackt* 8. alone in the *Unter Clavier* to *Principal* 8. in the *Obern Clavier*, all of which hovers over *Principal-Baff* 8. and *Sub-Baff* 16. in the *Pedal*, is still considered a single registrational scheme and a general approach to the registration suitable for *continuo* performance at the organ.

The compositional affinity of BWV 564 to that of the early Baroque multisectional *Praeludium*, particularly that manifested in the free organ works of Buxtehude, affirms such a registration of the *Grave* section, yet for entirely different reasons. Such reasons are both logistical and compositional in nature: logistical on account of the North German approach to organ construction, the *Werkprinzip*, in which scenario Buxtehude advanced the *Stylus Theatralis* compositional style. Based upon his extensive personal interaction with instruments of the *Werkprinzip* tradition, Harald Vogel makes the following assertion:

> "Within the toccata-like sections of the North German *stylus phantasticus* repertoire, it is very important to alternate between the contrasting *plena* of the *Rückpositiv* and *Hauptwerk* (sometimes of the *Brustwerk,* as well). In this way, large blocks of sound are clearly set apart and gain increased spatial depth."[246]

[246] Vogel, "North German Organ Building," 35.

While, admittedly, Vogel is referring primarily to the divisional alternation of *plena* of similar type and extent, his words are nevertheless applicable to the *Grave* section of BWV 564 in that such a section functionally serves as a thick, chordal free-form precursor to the final fugal section, a compositional progression evident in BuxWV 151 and so pervasive in Buxtehude's free organ works.

In his discussion of registration, Vogel gives primacy to the dichotomy between chordal texture and fugal textures, on the basis of which Vogel comes to the conclusion that, aside from the final fugal section, a *plenum* registration is not suitable for fugal sections of the North German *Praeludium*. Vogel provides legitimacy for such a conclusion not only by citing a lack of evidence in the early Baroque for the use of the *plenum* in complicated polyphony, but also noting that, in his *Tabulatura Nova* of 1624, Samuel Scheidt (1587-1654) calls for the use of the mixture stop only for solo registrations.[247] Given that the reed *plenum* is most useful for the final fugal section of the North German *Praeludium*, on account of its frequent use of homophonic textures,[248] it would be important to provide a contrastive *plenum* for the preceding thick, chordal section, for which even a simple *Principal* 8. would suffice. Given that the third and final movement of BWV 564 is a fugue, for which a reed *plenum* would not only be suitable but also possible, in light of the advanced hypothetical specification of the Compenius organ, it would be important for Bach to provide a contrastive *plenum* for the preceding *Grave* section of the preceding movement, in light of the overall affinity that

[247] Ibid., 34.

[248] Cf. Ibid., 35.

BWV 564 shares with the early Baroque multisectional *Praeludium*, in spite of the notable absence of North German organ design and construction in accordance with the *Werkprinzip*. The specified registration for *continuo* performance for multiple voices, namely *Principal* 8. in the manual and *Principal-Baff* 8. and *Sub-Baff* 16. in the pedal, would suffice adequately in this regard, even if for completely different reasons related exclusively to the North German tradition of organ building and the *Stylus Theatralis* compositional style.

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